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ABSTRACT

This collection resulting from a workshop on language teaching methodology contains the following papers: (1) "Current Views and Principles on Unlocking the FL Treasure Chest," by R. Lado; (2) "Effective Ways of Teaching First-Year French," by J.G. Nicholas; (3) "Teaching Conversation and Comprehension Skills in Elementary Language Classes," by L.J. Rahilly; (4) "Personalizing Foreign Language Instruction," by M. A. Reiss; (5) "The Value of Your Foreign Language Program: Techniques for Educating the Community (Slide Presentation)," by R.J. Griffin; (6) "Teaching Foreign Language Films," by J.I. Donohoe, Jr.; (7) "Computer-Generated Video Tapes for the Teaching of French Transformational Grammar," by J. J. Thomas; (8) "Tele-francais: Novel Approach to French Pronunciation," by R. Carroll; and (9) "Youth for Understanding," by C. Mathis. "The Convergence of Two Methodologies: Implementing Programmed Instruction," by H. Blankmayer and J. Williams is available as ED 145 716. (AM)

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FOREIGN LANGUAGE

METHODOLOGY CONFERENCE

Workshop Reports, 1977

INDIANA UNIVERSITY OF PENNSYLVANIA

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CURRENT VIEWS AND PRINCIPLES ON UNLOCKING THE FL TREASURE CHEST

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CURRENT VIEWS AND PRINCIPLES ON

UNLOCKING THE FL TREASURE CHEST

I. THE FL TREASURE CHEST

There can be no doubt that knowledge of a foreign language is a great asset since it contributes to our intellectual, educational, and economic capabilities. It opens up the thought and experience of another people, it gives us a better perspective and deeper understanding of our own culture and experience, and in many cases it increases our employability and the range of our potential activities. In short, it makes each one of us a more valuable, richer person.

I like to think of a foreign language as a treasure chest with a set of complicated locks. In the treasure chest are things of beauty and of value: jewels, created by artisans and gold, silver and precious stones found in nature, cut and polished and worked by human hands.

This treasure is inaccessible to our students; it is useless, unless somebody helps them to unlock the complicated set of locks: and that is our responsibility and our challenge. To be sure, our job is not only to unlock the treasure chest, but to teach the students to unlock it themselves, since like a magic, living treasure, only those who unlock it themselves can benefit from its hidden jewels and precious metals and stones.

II. A PROFESSIONAL VIEW: FOUR STAGES

The treasure of a language is like a complex instrument developed over the centuries to communicate a million ideas and express a thousand and one feelings and emotions. One cannot master such a complex instrument all at once. One must advance in stages from the first contact to the smooth and flexible use of its resources. I find it helpful to recognize four stages in the process of learning a language: First, breaking the language barrier. Second, internalizing the grammar, vocabulary, pronunciation, and culture. Third, acquiring skill in speaking, listening, reading, and writing. And fourth, going beyond language: using the language for something else, which constitutes the normal function of language; for example, using the language to study literature, science, technology, commerce, diplomacy, etc.

A. Concerning the first stage, breaking the language barrier, no matter what the view, we always have to confront the language, the linguistic set of a thousand locks that stands between the student and the treasure. The student has to be taught how to break the barrier, pick the locks, so to speak, not in theory but in actual use.

Another way to characterize this first stage is to liken the language to a walled city or castle. No matter what the approach, the student must

break the barrier represented by the walls and move inside the city, which is the language. He needs help in finding and opening the gates, unless he wants to scale the walls the hard way. Standing outside the walls will not open the city or castle to him. Knowing the language means being inside and moving about with some degree of freedom and facility. The barrier has to be broken not only the first time one comes in contact with the language but every time new material is introduced.

B. Once we have broken this barrier and are inside the castle or walled city we enter the second stage, that of internalizing the grammar, vocabulary and pronunciation. One must know the streets and the buildings, and the system by which they are organized. Or, to use the treasure chest analogy, one must recognize in reality and by name the gold, the diamonds and rubies, and must differentiate them from glass beads and tin plate.

C. And as we internalize the grammar, vocabulary and pronunciation we move simultaneously into stage three, acquiring skill in speaking, listening, reading, and writing, which is represented by learning to move about in the hallways of the castle or the streets of the walled city, or learning to wear and put to use the necklaces, bracelets, earrings, and broaches of the treasure chest. And by skill we mean learning to move about with ease and dispatch, without having to consult the city plan at every turn. That is, learning to speak at normal speed with attention on the message, to understand ordinary conversation at normal speed, and to read and write at comfortable speed so that reading and writing in the foreign language perform their ordinary functions of gathering information and communicating it to others.

D. In a sense, mastering stages one through three constitutes mastering the language. And we as language teachers will have fulfilled our responsibilities when we succeed in guiding our students through the third stage. Yet the normal use of language is for purposes beyond language itself. Hence the recognition of a fourth stage in which the student studies or aprentices into something else, making use of the language as a key instrument. Such is the study of literature, science, technology, commerce, diplomacy, or learning an art or trade through the medium of language.

III. CONFLICTING METHODS AND STRATEGIES

Within the conceptualization of the four stages, let us consider the first stage, breaking the language barrier, which historically has been the source of most controversies and disagreements.

There are many differing views and methods for confronting the linguistic locks or protective walls of the language, yet there are only a few basic, fundamental perspectives and insights, and they are all current in the sense that we use them as we prepare our lessons and materials. Let us summarize their conceptual bases and then consider whether a synthesis that we might support professionally is possible.

A. LANGUAGE ACQUISITION

First, there is the concept of language acquisition versus learning and teaching. Language acquisition is what a child does in its native language. The idea is that the child learns the first language without formal instruction by merely being exposed to it in the natural environment of the family. This is because he has a language acquisition device, LAD, with the capacity to do just that. This capacity is characteristic of the human race.

From this concept comes the idea of creating a natural environment in which the second language is not taught, but is acquired. Although this natural situation cannot be completely replicated in a second language, many students go abroad in the hope that they will be forced to use the language and thus acquire it. Bilingual programs may attempt to use this idea, but they require teaching curricula which are not part of the natural setting of language acquisition.

Lenneberg (1967) shows the evidence for the existence of a critical age for language acquisition, and therefore, it may not be possible to acquire a second language the same way as the first because of the age differential if nothing else. In any case, if merely being exposed to a language were enough to acquire it naturally, there would not be a profession of language teachers, and as matter of plain fact there is such a profession, and it is one of the oldest professions in the history of education. Compare the very title of the book 25 Centuries of Language Teaching by Louis Kelly (1969). We may be able to use some features of language acquisition in our teaching but we cannot rely completely on it. Our main interest must turn to language teaching and learning.

B. GRAMMAR TRANSLATION

(1) Perhaps the oldest tradition in language teaching, as we all know, is that of grammar-translation (G-T). The basis concept of G-T is that the student cannot understand the foreign language directly so he translates it into his native language in order to understand. In production, he organizes his ideas in the native language and then translates, and he needs grammar for this translation. His thinking is always in relation to the native language. In other words, there is no attempt to break the language barrier in the sense of thinking through it.

Within the G-T tradition there may be an emphasis on grammar or on translation. In the grammar emphasis, the student studies grammar rules and translates examples that illustrate the rules. In the translation emphasis the student is asked to translate and has to study grammar rules to manage the translation. In either case, the objective is to read the second language through translation. This concept has been attacked because it does not teach speaking and listening, which are highly esteemed skills in the present world of jet travel and supersonic, four-hour trips across the Atlantic Ocean. Nevertheless, a good deal of language teaching goes on under this G-T concept.

(2) Cognitive Code. The Cognitive-Code view, described by John Carroll (1965, 1971) is related to the G-T tradition in that explicit study of grammar rules is central to the learning task and strategy. The innovative feature is the attempt to graft on to it the speaking and listening skills, which is to be accomplished through conscious verbalized study of the grammar, hence its name "cognitive".

C. DIRECT METHODS

Direct methods constitute another major tradition in language teaching today. They represent a diametrically opposite view of the task to that of G-T. Their basic concept is that the student must function directly in the foreign language from the very beginning without the mediation of the native language. The tradition goes back to the turn of the Century when Gouin, Viëtor, Berlitz, and others rejected the G-T view and advocated experience with spoken sentences in ways reminiscent of the way children learned their first language. They differ clearly from language acquisition views in that direct methods are taught by the teacher, who is the model and very much in control and command of the teaching-learning situation.

(1) Within the direct method movement, Gouin developed his action chains which were demonstrated first in the native language and then in the second one. This use of the native language set Gouin apart from and in conflict with the major philosophy, which rejected the use of the native language completely.

(2) In CLASSICAL BERLITZ practice, the teacher uses actions and objects to demonstrate the meaning of the utterances he is modeling until the student is able to say the same things. The utterances are said quickly to prevent the student from translating them. Reading is held back for some time.

(3) Most SITUATIONAL TEACHING is in the direct method tradition in that meaning is to be conveyed by the situation without native language mediation. Informal grading of difficulty is part of Berlitz and situational teaching in general. Both are currently used either totally or in modified forms.

(4) The SILENT WAY developed by Caleb Gattegno (1963, 1972) and TOTAL PHYSICAL RESPONSE described by Asher (1965, 1974) are recent proposals in the direct method tradition. In the Silent Way the teacher uses colored rods of different sizes, but characteristically names the rods, or models the utterance, only once. The students then attempt to reproduce what they heard, cooperating with one another as they do. The teacher remains silent as much as possible, hence the name, Silent Way. Reading is withheld for a number of lessons.

(5) In TOTAL PHYSICAL RESPONSE, the teacher gives commands and executes them immediately until the students can first execute them at the teacher's command and later give the commands as well. The commands become more complex gradually. Again, reading is withheld except for specific requests by the students.

(6) AUDIO-VISUAL METHODS are a spin-off from classical direct methods in that the native language is not to be used, and the student is to function directly in the second language. The major innovation of the A-V methods is the use of pictures to illustrate the meaning, replacing the actions, demonstrations, and pointing of the classical Direct Method. Tape recordings and slides are used as a technological vehicle for the sound models and picture illustrations of the meaning.

D. LINGUISTIC METHODS

With the advent of structural linguistics a new concept of language teaching developed. The central concept of the linguistic methods is that of language as a structured system of speech habits used for communication by the members of a speech community. The linguist describes the system and units of the language, and the student has to master the system so that he can construct new sentences according to its patterns, using its phonemic and intonation contrasts and not those of the native language.

(1) Of the three variants within the linguistic approach, the so-called ARMY METHOD used basic sentences and dialogues for overlearning, gave the meanings in the native language, explained the grammar and pronunciation also in the native language and used the written forms for support.

(2) In the ORAL APPROACH developed by Fries (1945) and associates at the University of Michigan, the concept of patterns of sentences, and intonation levels and contours were developed and have influenced foreign language teaching throughout the world.

(3) The AUDIO-LINGUAL methods are adaptations of the linguistic approach to school schedules. Each author provides some variations, but in general they include an abundance of dialogues to be overlearned and lesser amounts of formal grammar and pronunciation description. The native language is not excluded, although it is not to be used as freely as in the classical linguistic method.

E. COUNSELLING AND PSYCHIATRIC STRAINS

Two recent innovations although not entirely new constitute a conceptual variation of the task of teaching and learning a foreign language. They are COMMUNITY LANGUAGE LEARNING developed by Curran (1972) and Suggestopedia worked out by Dr. Lozanov of Bucharest (Bancroft 1972, Andrews, et al, 1972).

(1) The view of Curran's Community Language Learning is that of a counselling situation where the patient tells the counsellor his problem and the counsellor tells him what to say. In the language teaching situation, the students sit in a small circle facing one another and attempt to communicate in the second language. They turn around to the counsellor, who stands behind them, and confide aloud in the native language whatever they want to say. The counsellor prompts them and the students tell each other in turn. In a way this is like the Army method in which the student

heard in the native language the meaning of the utterances and immediately imitated the informant's model in the target language. In Curran's view, however, the student decides what he wants to say. This has a motivational advantage and a strategic disadvantage in grading and selection.

(2) In Lozanov's Suggestopedia the students hear the material in three-utterance exchanges with varying loudness. They then hear it again while relaxing to the sound of soft classical music in a seance-like state, and they finally act out and say what they have heard.

(3) In sharp contrast with Gattegno's The Silent Way and with the great majority of linguistic and direct methods, Postovsky reported an experiment with DELAYED ORAL RESPONSE. In his experiment the students were required not only to remain silent but to write down what they heard. As a result we do not know if the differences in learning that Postovsky reported were due to the writing factor, the delay in oral response, or the special effect of the two factors combined. My own research and that of one of my students indicates negative effect in remaining silent and a positive effect in seeing the written form simultaneously with the oral (1972).

F. PROGRAMMED LEARNING AND INDIVIDUALIZED INSTRUCTION

Finally, programmed learning is a strategy of presentation of material in small doses with immediate feedback. This is not conceptually a method, since any method can be transformed into program delivery format. Likewise, individualized and personalized instruction are strategies of management rather than methods. Any method can be converted to individualized or personalized instruction.

IV. SOME PRACTICAL PRINCIPLES

With all this variety of current views is there any hope of synthesizing a professionally up-to-date method that we as a profession might defend as most effective? Probably not, because language teaching is both a matter of science and art, objective and subjective, factual and emotional. Neither psychology, nor linguistics, nor combinations such as psycholinguistics and sociolinguistics have produced a complete model of language teaching and learning, nor can we expect that they will produce one since their very objectives are other than the comprehensive study of language teaching and learning.

There are, however, some practical principles of language teaching and learning that can be proposed and defended on the basis of research, experience, and the assumptions and findings of language related sciences. Let us consider four of them briefly at this time in an attempt to characterize good teaching practice at this moment in our professional history. They are what I may call (1) the principle of participation and involvement, (2) the semantic principle, (3) the cognitive principle, and (4) the principle of simultaneous oral and graphic presentation. These do not

cover all the important aspects of language teaching and learning, but they touch upon some of the current issues of interest.

(1) The first principle, that of PARTICIPATION AND INVOLVEMENT on the part of the student is true of all approaches insofar as the student is given the opportunity to hear, speak, read and write the language. If the goal, the ultimate objective of language teaching is to have the student understand the spoken language, he must be given the opportunity to participate in active listening, that, listening with comprehension, at normal speed. And so with speaking, reading and writing. If the involvement is total, that is, if it includes emotions as well as factual communication, we may consider the principle of participation to be fulfilled well. Participation includes saying, doing, communicating, interacting, thinking, reacting, remembering, etc. Slow deciphering of a text in translation without processing the language as language at normal speed does not fulfill the principle.

(2) The second practical principle, the SEMANTIC PRINCIPLE, is valid in all teaching, and it is fundamental in language teaching and learning. Stated briefly, it is that the student should understand the meaning of any utterance we ask him to process, that is, to listen to or say, to read or write, or even to translate, if that is one of the objectives of the course. This principle represents a departure from behavioristic psychology and classical and operant conditioning at least in their more narrow interpretations. Under the semantic principle we assume, and there is some evidence to support the assumption, that the student learns more when he knows the meaning of what we ask him to learn. Term papers by my students consistenly show greater amount of retention when the subjects are given the meaning or otherwise know it.

The principle does not say how we are to provide the meaning. Obviously there are many ways to convey the meaning of an utterance, and different methods have used a variety of them. We may legitimately differ in our preferences for one or another as long as it is not known which is more effective, but the principle would not consider good teaching practice to let the student repeat utterances that he does not understand.

This principle is more fundamental than insisting that we use only actions and dramatization to convey meaning, or that we use only pictures or realia for the same purposes. The semantic principle is violated if there is lack of understanding that stems from the ambiguity of a dramatization or a picture, as may well be the case with abstract concepts.

I know I am touching a sensitive nerve here, but we are professionals and should therefore try to be objective about professional practices. The fact is that informal research by my students and an incomplete experiment of my own (1975, 1976 unpublished) seem to show that students misunderstand from 15% to 20% of dramatized meanings and pictures other than simple picturable objects or dramatizable actions. We cannot take these figures as fact yet, but if they are confirmed, the semantic principle would require that we supplement the presentation with something that will make the meaning clear, and that something includes the native language of the students.

I know that there is merit in having the student attempt to discover the meaning of a new word for himself, but when the student does not understand or when he misunderstands in spite of his effort, he is not learning at his best, and his motivation and interest may be expected to diminish. The absolute banishment of the native language from the classroom at the expense of the semantic principle seems unjustifiable at this time.

(3) The third practical principle, the COGNITIVE PRINCIPLE, is that some teaching of grammar contributes to good language teaching and learning, that is, to teaching that will result in greater learning by the students. Obviously this principle cannot require that the total grammar of the language be taught in the form of stated rules for the simple reason that linguistics has yet to describe explicitly the total grammar of any language. The principle does suggest that some rules can be effectively taught in an explicit form to the benefit of the skill of the students in using the language. The principle does not dictate exactly how the rules should be taught, however.

As a matter of fact some recent experiments by Hector Hammerly in Canada (1975) comparing the effectiveness of inductive versus deductive tactics produced relatively similar results, and he suggests wisely that one tactic may be better for some problems while the other may be more effective for others. This is not to recommend a casual eclectic approach, but to indicate that a rational choice may be made depending on the problem to be taught. A similar attitude seems wise in teaching meaning under the semantic principle, since actions and pictures may be highly effective for some words and utterances while the native language or a semantic tree might be more effective for others.

(4) The fourth principle is that of SIMULTANEOUS ORAL AND WRITTEN PRESENTATION so that the student may perceive mentally both the spoken and the written forms of new utterances and words at the same time. This principle marks a departure from the exclusively oral period of the pure audio-lingual method and from the initial oral-only period of the direct methods, Community Language Learning, and even Lozanov's Suggestopedia. Such a radical departure should not be undertaken lightly and without adequate evidence. There is, however, in my opinion such evidence on hand. The arguments against using the written form when new words and utterances are introduced are that the ear has to be trained to perceive speech, that the written form distorts pronunciation, and that writing is not language but an imperfect representation of language. My research on vocabulary learning, on the memorization of dialogues (1972) in Spanish, and similar research by my students on French, German and English show that pronunciation is not worse when written forms are presented simultaneously with oral models. Some pronunciation distortions that can be attributed to spelling influence do not appear, but they are balanced by the disappearance of pronunciation problems which are noticed when the written form is withheld. The net effect is that the gains are equivalent to the losses in pronunciation, leaving as a net gain the greater amount of material learned and retained with the use of the written form simultaneously with the oral.

With regard to the ear training, it is doubtful that the mishearings that occur when new utterances are heard produce more learning than guided listening with the aid of written forms. Once the student has heard and seen the new utterances, he will hear them without the written support. Conscious perception of what strikes the ear is bound to produce more learning than imperfect perfection that occurs without the written guide. In the amount of material retained, the listen-only mode in my experiments produced the least learning.

V. IN CONCLUSION

Although the study of a foreign language may never become so interesting as to compete with the television networks for large audiences, or so easy as to compete with riding a bicycle in a park, as a profession we have done much to keep our views current and attractive as well as effective. Students will not flock to our foreign language classes any more readily than they would to Mathematics or Physics or Chemistry classes if those subjects were not required for graduation, but if students are guided to our foreign language classes, we have the professional obligation to give them the best experience in learning a foreign language that they can possibly have. It is my hope that the above conceptual survey of methods and statement of basic principles will help us be broadly informed and up-to-date in our field and at the same time become more practical and effective in helping our students to unlock the thousand locks that keep them away from the foreign language treasure chest and away from the gold, silver and precious stones and jewels that can be theirs if they master the language.

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EFFECTIVE WAYS OF TEACHING FIRST-YEAR FRENCH

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EFFECTIVE WAYS OF TEACHING FIRST-YEAR FRENCH

All teachers of foreign languages have, especially in recent years, been fighting for their professional lives as student enrollments drop, as taxpayers balk at voting increased millage for what they term "frills"--and foreign languages often fall into that category--and as many colleges and universities no longer require foreign language as an entrance requirement. As a thirty-year veteran of language teaching, I have often been dismayed to note the swings from one highly touted method to another as the profession tries to attract students. Each, of course, promises to be THE way to teach and often the unspoken assumption is that the method in question will produce marvelous results without work on the part of the student if only the teacher will follow the magic formula. So much emphasis on method obscures at least two important facts. First of all, the personality and knowledge of the teacher determine the quality of the class; the method used is not important. A good teacher knows his subject so well that he does not have to shroud it in mystery; instead, he is willing and able to share his learning with his students. He is also enthusiastic about his subject and he has a genuine liking for his students. Any teacher with these qualities will find a way to capture and keep the interest of a class. Overemphasis on method may also be confusing, especially to novice teachers who do not yet realize that there is simply no one right way to teach. All teachers are not equally comfortable with all methods; temperament, personality and training will determine what is best for any of us. Hence, novices need to be encouraged to keep an open mind, to try--insofar as it is workable--any idea that looks helpful, and to keep what works. So much for the first and most important requirement for effective teaching.

Now, what about the classroom and what goes on there? Classwork is easier if students know something about what is expected and what the course will offer. It is, therefore, a good idea to spend some time at the beginning of a course to talk about the nature of language learning and about the importance of details. The current crop of students is wont to tell us about "getting the gist" of French; further questions show that they have no such grasp. They need to be told that language learning is not like reading a novel or a social science text and they need to be made aware of the differences. Students also need to be told how they will be graded and that they will not be fluent conversationalists at the end of the first-year course. Most students do want to learn to speak French and we can capitalize on that wish but they must realize that learning a language takes time and effort; there are no shortcuts. Most of our students really do want to speak French, but it is also true that many of them do not want to work too hard, though they do want good grades, and above all, they do not want to appear foolish as they grapple with a strange sound system. Self-consciousness is certainly a problem but we can take heart by realizing that most people exposed to a new language eventually learn it, perhaps not perfectly--and here is one of our difficulties for there has probably been far too much concern about the elusive French accent--but well enough to talk to French people and be understood. A colleague

who lives in an apartment building inhabited by many foreign students and their families reports that newly arrived children listen to their American playmates for about five months and then begin to speak fluent English. This example suggests that the teacher's role is to reproduce that situation by talking to and at his students as much as he can. It is far more productive in the long run that students understand spoken French than that they spend hours in a laboratory speaking--and perhaps learning bad habits. No progress will ever be made by a student who cannot listen to a native speaker and figure out what is being said and how it is being said; therefore, classwork must also include exercises in listening comprehension so that students learn early on to distinguish number, gender, case, tense and to understand spoken numbers. A student who does not understand spoken French will never have a chance to use his memorized reply. Here, it seems to me, is one of the great problems with any method relying heavily on memorized dialogue. True, memorization of patterns and drill are important; for example, they are useful in teaching object pronoun combinations, in providing automatic responses to common daily questions and in furnishing a ready treasure of set expressions that keep cropping up in familiar speech: Jamais de la vie. . ., Je m'en doutais. . ., Ça m'étonnerait. . . and so on. But a steady diet of drill and memorization is deadly; it may lead to a good pronunciation of a limited body of material but it does not guarantee any transfer of those habits. If the teacher is to spend most of his time providing models of spoken French, then he needs a text that will free him from giving too many explanations in class. My current one, though not perfect, does just that; in addition, the authors have used a large, current vocabulary that is not presented in traditional list form. By reading and by doing exercises in class, students learn most of the words almost without knowing it. The book also provides lots of exercises designed to get students talking in a structured way. That point is important; if no framework is provided, students will translate from English to French with the results we all know so well. I feel that early emphasis on currect structures is essential, for while the French will forgive a foreign accent, they are not likely to be indulgent about faulty grammar. From the first day on, students should be producing short but complete sentences or sense groups in response to the teacher's clue. Resistance can be overcome by choral repetition at first until everyone has grasped what is going on; then individual performances can be called for if that seems a good idea. Frequent, short, structured practice is the key to confidence and progress in understanding and using the language.

Above all, classes must be varied if the teacher hopes to keep student attention. Since the attention span of a high school or college student is not very long, a fairly rapid pace, coupled with different kinds of exercises, shows students that they must be alert and that the teacher is not going to prolong material unduly or repeat explanations endlessly. Here the problem is to challenge the student but not to overwhelm him. If questions are too easy, attention wanders; if they are too difficult, they generate frustration and resignation ("What does he want anyhow?") Classes can best start with review material that almost everyone ought to be able to answer and then progress to questions that have about 50% chance of being answered correctly by most students.

To "take" at all, language has to be presented as a living body of material and not as a set of fossilized rules. Though the truth of that statement is obvious, far too often students seem to feel that what they are learning in the classroom has no relation to what they call "real life." The notion of French as a useful language is especially important today because, in a constantly changing world where, contrary to popular myth, not everyone speaks English, we have got to try to get our students out of their parochial skins and to help them appreciate other points of view. Though it takes some ingenuity to bring French into the classroom as a living language, we are helped by the proximity of French Canada and by the political struggles of Québec. Newspapers, magazines, posters, films, recorded short-wave broadcasts, coin and stamp collections, maps, food items, books, postcards--anything and everything related to France and to the Francophone world can be grist for our mill. The one clear danger I can see here is that often classes are so busy with projects and fringe activities that the main work gets neglected. Most of our classes at the first- and second-year levels ought to be learning the language; for a sound knowledge of it is the key to any further understanding of the French, their history, their literature, their civilization. I have talked to students who remember nothing of their beginning French courses but games, songs, baking quiches and preparing fondue. All that is fine and valuable in its proper place but I submit that it ought not to be the main business of the classroom and that such activities are not an effective way to provide a base for further progress in French.

USEFUL BOOKS FOR THE HARRIED TEACHER

Allen, E.J. and Valette, R.M. MODERN LANGUAGE CLASSROOM TECHNIQUES: A HANDBOOK. New York: Harcourt, Brace, Jovanovich, Inc., 1972. A useful compilation of ideas for teaching all aspects of language.

Bouraoui, H.A. PAROLE ET ACTION. Philadelphia, The Center for Curriculum Development, 1971. Useful for material suitable for more advanced classes, including topics for discussion of cultural differences.

_____. CRÉACULTURE 1 AND 2. Philadelphia, The Center for Curriculum Development, 1971. Useful for material suitable for more advanced classes, including topics for discussion of cultural differences.

Crawshaw, Bernard. LET'S PLAY GAMES IN FRENCH. National Textbook Co., Skokie, Illinois, 1972. A fine collection of games for elementary, intermediate, and advanced students, along with the author's notes on his own experiences in the classroom.

Seelye, H. Ned. TEACHING CULTURE: STRATEGIES FOR FOREIGN LANGUAGE EDUCATORS. Skokie, Illinois: National Textbook Co., 1976. Excellent suggestions on how to teach the culture of the second language. Seelye is opposed to the use of literature as a tool for teaching civilization, since he feels that the result is too much literature and too little culture.

Staaks, Walter. FRENCH VERB USAGE: A DIRECT APPROACH FOR AMERICAN STUDENTS. Glenview, Illinois: Scott, Foresman and Co., 1971. Splendid collection of common verb phrases, including the troublesome English modal auxiliary forms.

Rivers, Wilga M. A PRACTICAL GUIDE TO THE TEACHING OF FRENCH. New York: Oxford University Press, 1975. The best single volume for the classroom teacher. Excellent ideas and good bibliographies for those inclined to want more information on a given topic.

Valette, R.M. MODERN LANGUAGE TESTING: A HANDBOOK. New York: Harcourt, Brace, Jovanovich, Inc., 1967. Fine source of ideas on writing tests of listening comprehension, speaking, reading, and writing. Includes suggestions for preparing culture and literature tests.

TEACHING CONVERSATION AND COMPREHENSION SKILLS IN ELEMENTARY LANGUAGE CLASSES

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TEACHING CONVERSATION AND COMPREHENSION SKILLS

IN ELEMENTARY LANGUAGE CLASSES

In recent years, we have come to expect of our students in elementary language classes that they be able not only to read and write the language under study but also to understand it and speak it to some extent. Instructors of elementary language classes are nevertheless discouraged by the apparent difficulty in providing students with the opportunity to develop skills in the areas of comprehension and oral expression. Despite the numerous new methods which have presented themselves as solutions to all our problems in language learning, students seem to end up just as tongue-tied as ever. Two years of language study will give us students who can barely give their names in the foreign language at the beginning of a third-year conversation or literature class.

The purpose of my remarks here is to suggest, and strongly, that we can get students talking in a foreign language during their first year of study. Additionally, I want to give you some experiences of my own in working toward the goal of providing students with useful conversational skills early on in their studies.

We are all familiar with gimmicks, games and methods that promise to stimulate people to say something in a foreign language. I want to say at this point that rather than give you a list of methods that will guarantee instant conversation, I intend here to make a case for the possibility of developing useful aural and oral skills, and I want to encourage others to make the effort in their classrooms.

It is obvious that we cannot expect coherent speech in a foreign language from the first day of a beginning language class, and yet, without some insistence on our part that students plunge in and make an effort to express themselves orally, they will not have trained their minds to work toward the ultimate goal of thinking in French and being able to express themselves with a modicum of ease. I think, therefore, that it is extremely important to insist on having comprehension and conversation segments in our language classes from the very first. In a general way, we need to think of a progression of activities, going from very specific, teacher-directed oral response exercises to gradually freer and less directed sorts of activities in which the students respond from their general fund of knowledge of the language.

Even in the elementary stage of this oral process, we should not confuse substitution drills for thoughtful speech. During this first stage, the instructor can use questions which accompany dialogues or readings in the text. He should have the students prepare the questions in advance, but insist that answers be given without notes. This isn't always very interesting, but can be an icebreaker and a confidence-builder. I think the very act of having to say something reasonably intelligent in the

foreign language leads students to see that language as a real form of communication rather than as just an academic puzzle.

It should not take long to move from this cut-and-tried question-answer exercise to somewhat freer interpretation of the dialogue or reading selection. The instructor can have the students act out the dialogue, using its vocabulary, but suggesting that they be as free as possible in their interpretation. A reading passage about something might also lend itself to some form of free interpretation. In this process, we move away from the instructor-student relationship to a student-student relationship, thus providing some interaction that is useful in making the students less inhibited with one another and ultimately less afraid of speaking French in class (this sense of inhibition is, incidentally, much stronger than we often realize). The instructor should probably not be ultra-critical of accent and pronunciation faults at this point, so as not to discourage the more fragile of the student egos. As the term progresses, the instructor can expect more and more ad lib performances from the students, and should have little trouble deciding when it is appropriate to introduce some situations not taken directly from the dialogue. In inventing situations for free conversation, the instructor should plan on giving the students a careful description of the situation, so that they will know in outline what they are expected to talk about--there is nothing more deadly than three or four students standing in front of a class with nothing to say. For the sake of keeping the class well-paced, it seems desirable to have a number of short situations in which as many students as possible can be asked to participate during the class. The instructor can keep things moving by looking for the natural stopping place in each situation and arranging for a new group of students to participate. The number of students chosen for each situation can vary, but any more than three or four may turn out to be unwieldy. Two or three students can usually interact well if they know what is expected of them. Be specific: You're in the Galeries Lafayette. You need some film, a camera, someone to help you. The French saleslady is not too helpful--a little cultural note--but luckily you run across someone who speaks both French and English. The three of you manage to communicate and you buy what you need.

A very creative graduate student in our department has invented a number of games which she uses throughout the first year of Spanish. In each case, the games have very specific goals, such as the use of a particular tense or the practice of new vocabulary. These games require the participation of most or all of the students in the class. The students get to know each other by name, and become used to the idea of interacting in the foreign language, and to an extent, to depending on one another. This instructor has found few reluctant students, perhaps, she feels, because she participates in the games and thus gives them the stamp of validity as a teaching tool. Although the games can be fun, they are presented as part of the work of the class and as a means of reinforcing language concepts. In each case, the game activity is closely related to the current material under study in the text. This instructor has also prepared a very extensive file of magazine photographs and ads, which she has mounted on cards and which she uses for vocabulary practice and to encourage remarks about

the pictures in Spanish. The preparation of these materials and games is time consuming, but will eventually result in a collection of interesting teaching aids that can be used over and over.

During the past three or four summers, I have taught part of an intensive first-year class in French at Michigan State. I felt the need to move away from the parrot-like drills and other formal exercises and to try to stimulate free conversation while providing the students with the opportunity to hear more-or-less normally-articulated French. The intensive summer class meets five days per week for three hours per day. During the second half of the ten-week course, I arbitrarily chose to use four to five hours per week for oral discussion. A reader (Contextes) had been chosen for the course, and I used this as the basis for our "conversation". I was fortunate in having the assistance of a competent graduate teaching fellow who took half of the class for this one hour per day, giving us each a manageable group of 9 or 10 students and allowing each instructor to concentrate on getting everyone to speak several times during each hour. For variety, we alternated groups at the end of each reading-discussion unit.

In preparing for the conversation-discussion hour, students were to study the readings and the questions following. During the first few days of this activity, students were expected to give oral answers to the questions, but without notes. A conversation-component grade was used to put steady if gentle pressure on the students to prepare well and to participate. The groups were a little stiff at first, but after a few days of loosening up student inhibitions, it was possible for the instructors to branch out from the textbook to somewhat freer question-answer discussions. Sometimes simple paraphrases could be used to explain an unfamiliar word or expression. The better students were frequently able to make similar paraphrases or to give synonyms which would help the others to understand.

As the term progressed, the instructors gradually increased the tempo of their spoken French, and at the end of the course were speaking at about the rate expected in the early stages of third-year conversational French classes. The result of this daily exposure to spoken French was that the very best students achieved a level of expression that I normally associate with good third-year students arriving for courses in September. The middle range of students were somewhat less proficient, but nonetheless were able to handle spoken French better than many second-year students.

For the past two or three years, I have taught non-credit classes in first-year French in the Michigan State Evening College program. It is interesting to note that the students in these classes, primarily members of the community at large, seem to be on the whole less inhibited than undergraduates. I have used with these people the kind of role-playing situations described above. The students in these classes are generally receptive to the role-playing. While the results of such activities are difficult to measure, it seems to me that given a year of this twice-weekly exposure to spoken French, many students in these classes arrived at a fair level of competency in understanding the language and could carry on an intelligent if-not-always-fluent conversation.

Role-playing is of course a time-honored method for involving several students in a situation requiring them to speak extemporaneously. While we tend to think of role-playing as appropriate to advanced conversation classes, it can be used quite effectively at the early stages if sufficient guidance is provided and if the students have previously studied appropriate dialogue models and vocabulary. The impromptu situation loosens inhibitions, shows the students that they can indeed convey their wishes to someone else, and, assuming the participation of the instructor, helps them to understand spoken French. Continual association with the spoken language makes for a certain degree of comfort that helps to build the students' confidence in their ability to understand and to communicate intelligent things. As I have suggested previously, impromptu does not necessarily mean without preparation: The most benefit from impromptu role-playing almost certainly comes from situations built around previously-studied material.

I have sometimes found it useful to split classes into small groups and to instruct them to discuss a particular topic or engage in some sort of dialogue. The instructor can wander, interject himself in any of the discussions, make corrections of overheard mistakes, or answer questions on vocabulary or other problems. This method of eliciting conversation does not provide for much direction, nor does it allow for much correction of errors, but it does give everyone a chance to talk a lot, and it is good occasionally as a way of loosening up the more reluctant students.

It is possible that many of us overlook a good and constant source of oral language use. In many cases, it is possible to conduct a fair amount of the regular classroom practice and drill in French, through the use of oral directions and by actually attempting not to speak English any more than is absolutely necessary. In this way, a general atmosphere can be created which suggests that French is, first of all, a living language, and that the students can learn to understand it and use it.

Finally, I want to suggest another conversational activity that sprang more-or-less accidentally from my wish to share some of my slides of France with the evening college class. At first I brought slides as a pleasant way of winding down the last few minutes of the greuling two-hour evening sessions. The students were pleased that while looking at the slides they could usually follow my slow and simple descriptions of the pictures. I began to ask them to repeat things, and I would then ask them what they saw. From asking the entire group to respond in chorus, I descended on individuals. What one person could not answer, another person usually could, and frequently the first person asked would have no trouble the second time around. In following classes, I brought new slides and some of the previously-shown ones. I found that retention of vocabulary was excellent. The students' feelings of success seemed to bring great enthusiasm for this segment of the class, which I finally extended to a half hour and made a part of each of the twice-weekly classes. I considered this activity to be extremely valuable. The fact that the slides were of France undoubtedly contributed to the students' interest, but I see no reason why something of a similar nature cannot be done with good-sized magazine photos or posters providing there is some interest to the picture or matter for some imaginative description of picture content.

In summary, I see the whole question of "conversation" as essentially divorced from the question of basic methodology as expressed in a particular textbook or set of course materials. Grammar and forms have to be taught and explained, but true expression of thought will only come about through the constant and early encouragement of such expression. If you believe that it is possible for students to develop useful abilities to speak and understand, you can make this happen.

PERSONALIZING FOREIGN LANGUAGE INSTRUCTION

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PERSONALIZING FOREIGN LANGUAGE INSTRUCTION

A brief summary of foreign language methodology makes it clear that the profession is constantly searching for the best and most effective methods. By now we have all come to realize that the magic little pill that will turn our students into bilinguals simply does not exist.

From grammar-translation to audio-lingual to cognitive--our textbooks have been quick to pick up each trend. We in the profession felt that the "dialogue" provided a more natural situation than the reading selection. The language was more colloquial and the student was given an opportunity to use the 1st and 2nd person instead of the 3rd person. At first the novelty maintained student interest but more and more teachers required less memorization of dialogues as they realized the degree of boredom this often engendered. In addition, teachers began questioning the value of confining the student within the limits of the dialogue (even if these limits were structurally perfect) and leaving little room for creativity on the student's part. With the pattern drill and application exercises, students did actually use the structure learned, but in artificially limiting situations. Speech is a creative process and the threshhold of frustration is high enough under ordinary circumstances but even higher when the student is strictly limited in his utterances and is not allowed to create his own variations. The term "personalize" is rather broad and misleading. According to Webster's Third Edition, to personalize is: 1. to ascribe personality or endow with human qualities; 2. to realize or embody in one's personality; 3. to make personal or individual, a. to take (as a remark personally), b. to mark so as to identify as the property of a particular person, c. to direct or adjust to the individual.[1]

If we look under "personalizing" in the Education Index, we find the term personalizing becoming synonymous with individualizing. In this paper the meaning of personalizing is not in any way connected with the term individualizing.

When we speak about personalizing the Teaching of Foreign Languages we are referring to the last definition quoted above -- "to direct or adjust to the individual;" i.e., to "relate to a specific person." In other words, in this instance we try to relate all that is learned from the textbook (be it lexical or structural items) to the immediate experiences of each student. Broadly speaking this can be done by: 1. using the students themselves as examples to illustrate points of vocabulary or structure; 2. using various question techniques to elicit answers using structure and vocabulary already learned; 3. letting students create their own examples to illlustrate the immediate comprehension of any particular aspect of structure or vocabulary; 4. creating situations for autonomous interaction.

Personalizing is not anything new. Most of us use it from time to time. Unfortunately, many teachers tend to become bogged down by the textbook and material to be covered. This paper/workshop will attempt to show that even within the confines of the textbook we can do a great deal of personalizing.

It is to be hoped that the process of personalizing will become an extra tool in making foreign language classes more alive and interesting. The foreign language class can be a place where students talk about themselves and are eager and willing to listen to each other. If such an atmosphere is created then the students and teacher together will be working towards a common goal; i.e., "communication" in the target tongue.

Several well-known foreign language educators have developed their own programs to "humanize" instruction. One of these is Stefano Morel, who has written several texts of classroom-tested humanistic activities.[2] The others are Virginia Wilson and Beverly Wattenmaker, who have jointly developed materials based on a concept of sequential human development experience.[3] Both of these programs are excellent and can be effective and worthwhile. They do, however, require a certain amount of training in human dynamics. Morel states that his course requires a teacher who "is somewhat familiar and comfortable with experiential, value-oriented classroom activities."[4] For this reason he urges teachers who wish to use his approach to attend a professional workshop. Wilson and Wattenmaker tell us "our job is to teach communication - so we can make all these relevent and meaningful exercises and techniques a basic part of our classroom activity."[5] Here by exercises and techniques they refer to those learned in workshops dealing in values clarification, human development, transactional analysis and parent-teacher effectiveness training.

To be effective in either of these programs, the teacher will have to re-examine his personality and ask himself if he can be comfortable with this approach. Not every teacher is capable of fulfilling the role as outlined by Wilson and Wattenmaker. Many teachers have a great deal of trouble relinquishing their traditional role and placing themselves in the background. "The teacher is most successful when he has most completely eliminated himself from his role."[6]

Both Morel and Wilson/Wattenmaker require special materials, whereas, in the personalizing of foreign language instruction, we can limit ourselves to the adaptation of the particular text in use.

Many might well be enthusiastic and willing to undertake a program in human dynamics using the special materials but we are restricted by the curriculum or text required in our school district. If the whole department agrees to follow this approach, as has been done at the Commak High School in New York (Morel) or the Kenston High School, Ohio (Wattenmaker), then we are indeed fortunate, but in the majority of cases the fact of the matter is that the text has been chosen and we are bound by the number of chapters or units to be "covered." It then becomes our task to humanize and personalize within the confines of a particular text.

Both students and teachers begin foreign language study with the same goal; i.e., learning to communicate in the target tongue, but all too frequently such communication is postponed again and again, and the students are told that they must learn the "basics" before communication can take place. Theodore Kalivoda states that classes with this kind of orientation are futuristic as well as laborious because "they tell the student to spend

his entire first year (or two, or three) in covering material. They amount to work, work, work, which someday is supposed to lead to communication skill."[7]

What then is communication skill? According to Kalivoda an adaptation of textbook materials is not real communication because it is often in the form of contrived question-answer practice. It is true that in order to begin communication within the limits of language competence (especially at Level I and Level II) our questions and answers are of necessity somewhat contrived. Is this necessarily wrong? And is contrived or pseudo-communication not better than no communication at all? Certainly the Audio-Motor Units as outlined by Kalivoda consist of highly contrived situations and yet he believes, and rightly so, that this kind of drill almost always insures high student interest and motivation.

Morel, in his Human Dynamics Course, has developed what may be called "real" communication. Here the advanced student talks about his feelings, desires and attitudes. This kind of communication demands a skilled leader and a high degree of competency which most of our students lack.

In the beginning stages of language learning we may well have to be satisfied with contrived communication. Rivers[8] suggested 12 types of activity where communication can take place:

1. Establishing and maintaining social relations
2. Seeking information
3. Giving information
4. Learning to do or make something
5. Expressing one's reactions
6. Hiding one's intention
7. Talking one's way out of trouble
8. Problem solving
9. Sharing leisure activities
10. Conversing over the telephone
11. Entertaining
12. Displaying one's achievement

If we use some of these activities and adapt them to the textbook we will start with contrived or pseudo-communication. However, if we personalize in a logical step-by-step progression, giving the student more and more choice for more and more creative spontaneous answers, we will move from contrived towards what we may now call "normal" communication to distinguish it from real communication.

In order to successfully personalize foreign language instruction the teacher needs no special training, provided that he is enthusiastic about his subject matter, regards his students as fellow human beings, tries to be non-judgmental, never offends or ridicules, and creates a class atmosphere of enthusiasm, support and good humor.

In the process of personalizing the teacher will get to know a great deal about the students, their family, friends, hobbies, and interests. At

the same time the students will learn a great deal about each other. This is a process of communication but, frankly, most of the time it will be communication on a superficial level with the objective being "language learning" rather than "humanizing."

Since the basic emphasis in personalizing is to get the students to "talk" to the teacher and to each other, the question technique is of utmost importance. Some textbooks already have questions which can be helpful and serve as stepping stones for more questions. Other textbooks, such as ALM, use almost no personal questions but even these texts can be adapted and personalized.

If we think in terms of a continuum we find that personalized instruction, as here described, falls somewhere in between the two extremes of Morel's Human Dynamics and the depersonalized approach of ALM.

Our professiona has, too often, had the tendency to swing wildly in one or the other direction searching for the answers. Perhaps it is time that we attempt the happy medium. It is quite possible that one of the by-products of personalizing will be better human understanding and "psychological and ethical maturity" as described by Morel and Wilson/Wattenmaker. However, in personalized foreign language instruction no attempt is made to set up goals other than existing objectives of a particular course.

By personalizing all instruction, be it a dialogue, reading selection or a point of grammar, it is hoped that the student will see:

1. that learning the structure is necessary in order to communicate,
2. that everything learned in the foreign language is relevent to the here and now of the speech-making process,
3. that he is not only "learning the language but communicating",
4. that learning a language can become immediately useful, hence making the experience more interesting and meaningful.

Through the years, our profession's favorite fantasy has been to transport our students to the target country, where after a few months, they, now highly motivated, are using the language for communication. Unfortunately, neither the magic little pill of bilingualism nor limitless funds for such a trip exist. So we must resign ourselves to reality and work within the confines of our particular situation. By personalizing and simulating various situations (using Rivers' 12 activities as a basis), we have taken the first big step in helping our students to communicate in a second language.

FOOTNOTES

1 Webster's Third New International Dictionary (Mass: G & C Merriam Co., 1963), 1687.

2 Stefano Morel, Human Dynamics in German (New York: National Humanistic Education Center, 1975)

3 Virginia Wilson and Beverly Wattenmaker, Real Communication in French, (New York: The Adirondack Mountain Humanistic Education Center, 1974)

4 Morel, Human Dynamics, P. 9.

5 Wilson and Wattenmaker, Real Communication, p. 2.

6 Wilson and Wattenmaker, Real Communication, p. 13.

7 Theodore B. Kalivoda, "Communicating in the Foreign Language Classroom," Hispania, 59 No. 2 (May 1976), p. 294-301.

8 Wilga M. Rivers, "Talking Off the Top of Their Heads," TESOL Quarterly, 6. No. 1 (March 1972), p. 71-81.

THE CONVERGENCE OF TWO METHODOLOGIES: IMPLEMENTING PROGRAMMED INSTRUCTION

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THE CONVERGENCE OF TWO METHODOLOGIES: IMPLEMENTING PROGRAMMED INSTRUCTION

The following considerations on the programming of language instruction result from the perception of certain inadequacies inherent to the approach to the teaching of spoken Spanish taken by the Modern Language Association-sponsored text, Modern Spanish, a popular college-level text developed during the late fifties. The attempt to resolve these inadequacies involves the discussion of some attitudes and techniques employed by a commercial language program directed to a consumer whose interest in foreign language is by and large non-academic. The Berlitz Language Schools of America, Inc. (1) provides a stimulating and apt model for the comparison between the exigencies of commercial and academic programs and the manner in which these exigencies are met. It is time that academic language instruction consider incorporating what commercial language instruction has practiced for more than half a century. It should be noted for the outset that the MLA-sponsored text and Berlitz are chosen as models not because they are the sole representatives of their respective teaching philosophies, but because they are two important and commercially successful prototypes whose differences in approach invite comparison and speculation. More important, they are programs with which the authors enjoy a high degree of familiarity. This presentation seeks to resolve the present conflict between grammar and foreign language teaching by making the grammatical elements implicit to both student and teacher through a logically ordered program of instruction. In a word, grammar in language, not in addition to language.

In language teaching, programmed learning enjoys a high degree of popularity. What is generally understood by programmed instruction is "preparing materials in frames for programmed learning", which, in turn, may be defined as "Learning by means of materials that break up the tasks into minimal steps, requiring an active response for each step, and providing an immediate check on the correctness of the responses." (2) We would like to make clear that in referring to programmed instruction we do not mean a programmed text, cassette or teaching machine, but rather the programmation of grammar according to significant contiguity. That is, establishing a nexus of grammatical elements that complement one another in a situation common to daily experience. Two examples follow: (1) should twenty-five different types of food be taught consecutively in a vocabulary list, or is it better to teach a few foods in relation to the situation in which they are eaten, for example, in a role-playing scene at a restaurant where the words for foods combine with those for utensils and table items, meaningful imperatives, manners of ordering and tipping? (2) should the adverbs "still", "yet", and "already" be grouped together with other adverbs, or would it be more productive to teach them with the present perfect indicative?

There are many things a programmed text or workbook cannot do. It cannot correct pronunciation; it cannot ask the number or variety of questions per class hour that a teacher can; it cannot encourage the use of role play and histrionics; and ultimately, it is slower than the spoken word. Turning the pages of a textbook to verify a response is slower than the teacher's prompt correction in the immediacy of the classroom situation.

The following brief assessment of the two models under consideration prefaces the discussion of the principles of programmation necessary to restructure and supplement the materials in Modern Spanish according to two concepts which the authors consider basic to teaching a foreign language: exclusive use of the target language, and replacement of grammatical explanations in English by employing question-response, histrionics, role-playing and selected visual aids, techniques dependent upon designing the lesson so that grammar, vocabulary and practical situation complement one another naturally.

A brief description of a commercial approach to language teaching:

The Berlitz Schools of Languages of America, Inc. and the Société Internationale des Ecoles Berlitz, S.A. were unified in 1967 as a subsidiary of MacMillan, Inc. The parent company has a long history of involvement in the commercial aspects of education, including the publication of textbooks, education by correspondence and specialty commercial education. An active interest in the techniques of programmed instruction characterizes a number of MacMillan's activities.

At present the subsidiary, Berlitz, is a world-wide chain of language schools whose principal focus is language instruction for business and professional clientele. The methodology is essentially the same for all languages and the present or projected popularity of a particular language tends to condition the amount of preparation and expenditure that Berlitz dedicates to that language. Financial success, commercial orientation, general adaptability to the idiosyncrasies of any language and preparation based on necessity are the factors that determine teacher preparation, adaptation of material to the student's needs, the ambiance of the classroom and the structuring of the program.

The student --

The typical Berlitz student is often from a medium to high income bracket. His interest in language is non-artistic, utilitarian in nature. He needs to know the language in order to travel and communicate in commercial or professional affairs with clientele, employees and competitors. The very nature of the student's interest suggests a naive response to language instruction, typified by the businessman, long separated from any high school or college language experience, even further from the knowledge of grammar or linguistics. He is not a college or high school student with time to spare for memorizing vocabulary and applying grammatical rules. He must know how to speak the language as quickly as possible, and is willing to pay well to do so.

The instructor —

Berlitz employs those instructors who can adequately perform the teaching function and be payed at a minimum. The prerequisites are native proficiency, a middle-class level of culture, imagination and vivacity. The decisive relationship between the Berlitz students and the Berlitz teachers is that neither is necessarily acquainted with more than a minimal under-

standing of the grammar of the language he teaches or is learning. The methodology presupposes no comprehensive knowledge of grammar for either instructor or student.

Training of instructors --

The economic status of the instructor and the unifying factor between instructor and student - the lack of a formal knowledge of grammar - are important considerations in teacher preparation. Since Berlitz hires native speakers of middle-class education it pays only for preparation in methodology. Although many Berlitz instructors have had some college education, Berlitz does not pay more for advanced degrees. The amount of time and effort dedicated to teacher preparation is governed by two factors: (1) Berlitz does not normally pay its instructors to learn the methodology; (2) Berlitz must pay someone to train a new instructor. Often methodology is simply taught by an experienced Berlitz instructor rather than by a specialized methodology teacher, and is frequently taught to more than one new instructor at a time, the group often being composed of instructors who will teach different languages. The lack of previous teaching experience on the part of the instructor and the relatively scant amount of time and money dedicated to his preparation demand a methodology that can be rapidly taught and assimilated.

The materials --

The teaching materials vary according to the length and intensity of the course and may be adapted to fit special needs for particular students. A basic course provides the instructor with a language-teaching manual keyed to an illustration manual, and the student with a series of cassettes and a workbook. Although group programs are sometimes organized, the ideal of Berlitz instruction is one instructor to one student. The student may take any number of lessons at one time (to include a full day of classes in the Total Immersion program) and may choose from a variety of programs, depending upon his needs. The period of instruction is forty minutes in length, with five-minute intervals between classes, during which the student and teacher may converse in a non-target language. In the classroom only the target language is spoken and classes can be monitored by microphone to insure that the teaching is successfully carried out in the language that is being taught.

The atmosphere of the Berlitz classroom is formal and business-like, but is not intended to be austere or embarrassing. The teacher keeps an accurate record of the student's progress by making an entry on a form card for each lesson that shows how far the instructor has gone in the Manual. This serves two purposes. It gives the instructor an impression of how quickly the student is assimilating the material by the number of lessons dedicated to each chapter in the Instructor's Manual, and it shows an alternate instructor how far the student has progressed in the language, since it is not unusual for the student to have more than one instructor during the program of instruction.

In the case in which a teacher has more than one student with different degrees of aptitude for languages, he attempts to use the student who advances more rapidly as a medium for the slower student, addressing new and difficult teaching points first to the former, so that the latter may observe and assimilate the material more readily. When necessary, he modifies the material directed to the slower student to stimulate his comprehension and confidence, building gradually and logically from easy responses to more difficult ones. When the instructor has more than one student, he encourages them to interact. It is important to note, however, that the dialogue between the instructor and the student is not "free conversation" but a carefully programmed series of stimuli and responses which the instructor initiates the controls according to the teaching points outlined in his Manual. The instructor must be careful not to deviate excessively from the Manual, at least initially, or he will soon find that he has lost contact with the programmed logic of the Manual. He will lose track of what he has taught, and subsequently, will begin to ask the student questions that he is unable to answer, causing consternation in both parties. Once an instructor has mastered the logic of the Manual, he may intercalate teaching points of his own, as long as they do not upset the basic order of the instruction.

The structure of the Manual —

It should be apparent from the above that the mastery of the Instructor's Manual is the heart and soul of the methodology. The instructor who has become thoroughly acquainted with the Manual is constantly aware of what he is about to teach and how he is going to teach it. If he becomes confused or lost, he can immediately refer to the Manual before him for what he is to teach next and for hints on how to teach it. It also shows him what illustration he should use in the illustration manual to accompany his instruction and concretize the lesson. More important, by becoming familiar with the sequence of teaching points, he intuitively knows what he has already taught, (what the student knows or should know already) so that he can build upon a solid foundation, and at the same time, review previously covered material.

Since only the target language is spoken in the classroom, and grammatical explanations (even in the target language) are practically nil, the structure of the Manual must be such that it provides that instructor with an ordered series of steps whereby he uses the illustration manul, intonation and histrionics, coupled with his own imagination and familiarity with specific techniques, to achieve the student's comprehension of the new material presented. The instructor uses the new material as a mnemonic device for previous teaching points by incorporating what has already been learned into the presentation of what is about to be learned. The student experiences the process of learning the new language as an orderly continuum, a chain of significantly related epiphanies in which he participates, not simply as a passive observer, but as a collaborator in the re-creation of the language from its most elemental forms to the complexities of present-day speech patterns.

Two important principles of structure in the Manual are (1) the movement from concrete to abstract elements, and (2) teleological, rather than

material, juxtapositions of grammatical elements. An example of the first principle may be seen in the introduction of model verbs in the negative, rather than in the positive; what one "cannot do" (for example, touch the ceiling) or "does not want to do" (tear up a ten-dollar bill) or "must not do" (arrive late to class) can be shown more graphically than what one "can do", "wants to do" or "should do". Once these models have been made concrete through the negative, they can now be used in the more abstract positive values by way of contrast and reinforcement. Finally, they may be related one to another: the student is asked what he "must do" if he "wants to do" something else, etcetera. The movement from the negative to the positive to the related use of models is from the most concrete to the more abstract usage.

In the juxtaposition of grammatical elements according to teleological, rather than material, similarities, a relationship of meaningful continuity or function is sought among the elements. The Spanish future and conditional tenses have traditionally been taught together because of similarities of formation. In the Berlitz method they are taught separately and in relation to the speech elements that would normally accompany them. The future is taught with its accompanying adverbs and future time situations. It is then related to the present subjunctive in dependent clauses beginning with "when" (When you go to Mexico, what will you do?). The future is then shown in its role of probability (Will you visit Acapulco, maybe?) This provides a smooth transition for the use of the future tense to show probability in the present (¿Será él?). Once again, the movement is from the most concrete, most easily demonstrated usage to the most abstract usage. The conditional, on the other hand, will normally be introduced in relation to the imperfect subjunctive in contrary-to-fact situations which contrast with present indicative factual situations (Do you have a million dollars? You don't? If you had a million dollars, what would you buy?). Structuring according to the principle of function avoids the mechanical memorization of paradigms or categorical lists of vocabulary words. The governing principle in introducing the new element is its relationship to the situation at hand, not its similarity to a particular grammatical category that may appear within the situation. In brief, metonymy supercedes metaphor in the structuring of the Manual.

Teaching techniques --

Although teaching techniques vary somewhat according to the experience and innovativeness of the instructor, as well as to the specific nature of the material being taught, the exigencies of teaching solely in the target language and according to the order set forth in the Manual require the employment of some techniques and the abandonment of others. To some degree, the type of clientele (busy people with little spare time or inclination for "brute" memorization) precludes the type of exercise that depends on "automatic recall", that is to say, memorization of dialogues, prose passages, paradigms or long vocabulary lists. Because the structure of the Manual depends upon the interrelationships of grammatical elements within a given situation, and not upon formal similarities, patterned response drills and item substitution drills are discouraged. When used, they generally occur in a series of related contexts, rather than pursued tediously through a

number of repetitions whose only relation one to another is the variation of the same syntactical element in the utterance. Obviously, translation drills cannot be used. Pronunciation drills are kept to a minimum, since the instructor is constantly providing a model for good pronunciation and correcting the student's mistakes immediately. The standard technique for the Berlitz methodology is question and response. The student is taught to ask and answer affirmative, negative, and interrogative-word questions from the first lesson. He is taught both short and long responses, which the instructor may ask him to vary, according to what the instructor wishes to emphasize or practice. The question-response formula is punctuated by descriptions which serve to recapitulate teaching points and allow the student to narrate. The question-response and description exercises are keyed to illustrations or to the histrionics of the student and instructor. Gestures, intonation and mimicry are employed both as teaching and as mnemonic devices. The student is encouraged to follow the instructor's example in using these techniques. As the student advances, more emphasis is given to role-playing situations, in which the instructor first introduces the material descriptively, then initiates the role-playing by assuming the dominant position in the transaction, later switching roles with the student so that he will have the opportunity to act in both roles. The recorded tapes and workbook are considered out-of-classroom activities. The tapes allow the student to review what the instructor covered in class, but are not meant to substitute personalized, direct instruction. Literature, if used, is generally reserved for advanced students, and consists of readings from the workbook, magazines, newspapers or technical material, rather than creative literature per se.

An academic approach to language learning: Modern Spanish

The student's interest in undertaking a beginning language is usually influenced by one or more of the following factors:

1) a university requirement
2) related to his area of specialization
3) used for travel and/or study abroad
4) to pass special examinations
5) general interest and curiosity

Thus, it is possible to have in the same classroom students whose goals for studying the language are different. How, then, in such a situation can the goals of instruction meet the diverse demands made upon it? Generally, it can only be done by offering a smorgasbord of instruction -- something for everyone: conversation for Peter, literature for Paul, language for Mary, and grammar for us all.

In the classroom the student, when introduced to the elements of the target language, often manifests signs of anguish, anticipation, confusion or boredom. He is now in a learning situation where he is no longer in control of the strange material put before him; he is wide-eyed and on guard, for he knows he may be called on next. He fears making a mistake in front of you, the teacher, and, worst of all, in front of his peers.

The student knows that he is intelligent yet he comes across looking and sounding foolish. At this point, he begins to feel that both you and his peers doubt his native intelligence when he errs for the third time in using a verb tense incorrectly. He will withdraw from further classroom activity if there is no countering reassurance from the teacher. How, then, is it possible for the student to remain in the learning seat and yet feel in command of the material?

In 1952 the Foreign Language Program of the Modern Language Association entertained these two questions as it searched for a way "to invigorate and improve language instruction on one hand, and, on the other, to give the American people such pertinent facts as it can discover." (3) The MLA text's concept and approach to beginning language instruction as we know them are the results of this ambitious project undertaken in the late fifties, with support from the Rockefeller Foundation. From this project emerged the highly innovative, now standard, textbook, Modern Spanish, which sincerely challenged the more conventional methods of language teaching. The MLA project undertook from 1956 to 1958 to produce an up-to-date introductory textbook that would be suitable for the academically-oriented student in a classroom where outside study would be required in addition to work in the classroom. In the founding stages of the project, the goal of this elementary program of study was to embrace an audiolingual approach to language learning, where both constant oral practice in the classroom and recommended laboratory work were ultimately to lead to the oral mastery that would be the foundation for advanced training in oral expression, comprehension, reading and writing.

The project had a good test area, Harvard University, where Dwight L. Bolinger, a member of the Working Committee responsible for the actual composition of the text, successfully integrated it into the program of study for Spanish. It rapidly spread to other universities around the country where it gained acceptance among a great number of educators. To what does Modern Spanish, now in its third edition, owe its popularity? What follows is a descriptive evaluation of the methodology on which the MLA-sponsored text is based.

The prescribed classroom is one of "manageable size", lasting a maximum of sixty minutes, meeting anywhere from three to five times per week or for a total of 300 hours per academic year, including laboratory work. The students are of "college age" and classroom activity is structured, for the most part, around the textbook. The textbook is composed of twenty-four units, each of which is divided into four parts, the first and most important of which is the dialogue. The dialogue is the center of each unit and is said to reflect quasi-normal conversation to be found in such everyday situations as a telephone conversation, a traffic jam, a visit to the doctor, university life and politics, etcetera. All twenty-four dialogues stress American rather than Peninsular Spanish and emphasize converstional or spoken Spanish as opposed to a literary form. Each dialogue is to be memorized in its entirety as "memorization must take place as a prelude to everything else in the unit. Students must memorize them. To abandon memorization is to cut the heart out of both the method and the text." (the underlining is original to the text)[5]

The justification for rote memorization of twenty-four dialogues, differing in degree of length and complexity, is that "memorization . . . is inevitable; no methodology can avoid it." The student is encouraged to repeat entire sentences fabricated by someone else and which have a pedagogical, rather than meaningful, relation to the student. It is highly atypical that students, after completing a year's study of Spanish, will find themselves embroiled in such dialogue-featured situations as a funeral, winning the lottery, a kidnapping, and the problems of adolescence. Once exposed to a new dialogue, the meaning and novelty of the situation are often exhausted after blindly and faithfully repeating the model sentence, no matter how meaningful these "full utterances in contextual relationships with each other" are said to be. At no time is the student encouraged to create his own dialogue with fellow students or the teacher, a dialogue which would be more meaningful to him on a daily, personal basis. At no time is the student challenged to construct dialogues more imaginative than those manufactured for him by the text.

Each dialogue is accompanied by its equivalent English translation on the same page so that students may compare English and Spanish phrases and structures. "Cultural notes" are featured at the end of each dialogue. The dialogue is generally divided into sections and taught over a period of days. For oral practice, individual sentences are broken into smaller fragments which students, imitating the teacher in pronunciation and intonation, repeat first in chorus and then individually; as the fragments are pieced together, they work towards reproducing the dialogue. That portion of the dialogue which has been learned one day and reinforced at the language laboratory is orally tested at the beginning of the next day's class to verify if it has been committed to memory. Dialogue verification also allows the teacher to check on individual pronunciation.

Once the dialogue has been mastered, it is not discarded but used to reinforce pronunciation, introduce grammar, to provide reading and writing exercises, and a set of three basic drills: substitution, response and translation. The importance placed on pronunciation is seen in the first unit which provides a technical and phonetic description of the sounds of Spanish. This unit also contains a dialogue of "Useful Phrases" to which the rules of pronunciation are to be applied. The insistence on pronunciation is worked into units one through eleven.

Grammar is "presented inductively, with summary statements given <u>after drill</u>" [6] and is introduced by examples taken from the dialogue and then followed by a chart containing the form(s) to be drilled. The teacher initiates a substitution or patterned response drill with a model, asking the student to repeat the model. Accordingly, the student will either substitute one word or phrase for another or give an appropriate response to the question asked of him. The drills are tightly constructed so that there is generally but one correct answer available to the student. This format allows him to feel in command of the material while the closed structure of the drills prevent him from straying from the model sentence, and helps him "to realize that his task is to over-learn correct patterns of Spanish".[7] The learning of grammatical and other linguistic concepts is a follow-up to classroom oral work.

Translation drills are conceived of as being "contextual" in meaning and are based on either a particular grammar section or on dialogue-related material. The translations are English to Spanish and never Spanish to English. The method espouses no philosophy regarding the use of English either in or outside the classroom. Its only dictum is that it "be used sparingly as a device in teaching reading".

One of the remaining three elements which makes up a unit is review drills, which seek to test students on usually no more than one given element from previous units. As the method itself contains no built-in review system, this drill serves as the only link between one unit and the next. In units Eight through Twenty-four are to be found "Guided Conversations" which are based on the dialogue of a unit and provide the student with an exercise in "quasi-liberated conversation", where his responses are controlled almost verbatim and are restricted to the prefabricated situation in the dialogue. His task is to fill in blank spaces of a conversation "with appropriate passages from the main dialogue".

The last element of units Four through Twenty-four is a "Reading" in narrative or dialogue form which re-introduces phrases and situations from the dialogues by adapting them to different settings. They may be read aloud by the student for oral practice or by the teacher to the student to test listening comprehension.

Preparation outside of class is required of the student in two areas: the language laboratory and the workbook, Writing Modern Spanish. The laboratory services the student in two ways: (1) to complement and reinforce with "native-quality rendition" his command and understanding of dialogues and drills; (2) to reinforce pronunciation and related exercises in units One through Eleven. The amount of time to be spent in the laboratory depends on the rate at which the student is able to assimilate the material. The workbook provides additional homework as it seeks to "confirm the student's understanding of particular structures while giving him practice in the writing of correct Spanish."[8] Upon completing each unit in Modern Spanish, students are to do the work corresponding to that unit in the workbook. The workbook is chiefly an extension and review of the textbook drills, and consists of filling in blank spaces. It also includes a dialogue-based dictation exercise allowing the students to reproduce in writing the sounds of the language. Answers to all exercises are provided in the back of the workbook for quick verification of the written form.

It must be pointed out that one theme runs central to the textbook: the inductiveness of the method. The expectation is that by exposing students to concrete items of grammar in a contextual setting (the dialogue), they will be able to apply them in a general or abstract form of speaking and writing, after running through a set of basic drills. The student's introduction to grammar must first occur in the classroom in order for the inductive method to be effective. Thus, it is the rote memorization of dialogues and the repetition of drills in the classroom (and later at home and in the laboratory) which allow the word "inductive" to describe this particular method of language instruction. In learning the dialogue, a student is over-

whelmed by the litany of repetition and he is not asked questions on what he is repeating, simply because (1) he does not know the grammatical meaning of what he is saying and (2) he does not know how to use the new material (verbs, nouns, idioms) he is carefully vocalizing.

The method does not require that the teacher possess a working knowledge or training in the area of linguistics. What is required, however, is a solid command of English grammar and syntax, so that terms employed by the textbook, such as "imperfect", "preterit", "gerund", "demonstrative", and "relator", may be explained in relation to the section of grammar they introduce. Such terms are more often than not unfamiliar to the average student (even "of college age"). The study of English grammar at the primary and secondary levels no longer requires the student to be familiar with these terms. In the late fifties when the textbook was in the planning stages and during the late sixties when the first edition was in use, English grammar was still taught and required of students, and this textbook's insistence on grammatical explanations and terms posed little problem then for both student and teacher. It has been seventeen years since the first edition of Modern Spanish and the text does not take into account that today's student "of college age" is puzzled or intimidated by the abundance of grammatical rules set before him. Therefore, the introduction of these terms (often without definition), followed by a "discussion" of them in English at the end of the grammar section (always related to its equivalent structure in English), presupposes that the student is familiar with English grammar and syntax. Since the student has little concept of what a predicative nominative is, or the difference between an adverb and an adjective, it becomes incumbent upon the teacher to preface Spanish grammar with an explanation of how these parts of speech function in English grammar, prior to introducing the material. At this point in the cycle, the teacher is apt to realize that his attempt to teach language is being undermined by having to teach grammar as well. The Instructor's Manual counters that teachers must be "willing to declare the study of grammar a homework task . . . so that students can assimilate (the grammar discussions) on their own, but (the teacher) should not go into lengthy explanations."[9] The discrepancy between theory and practice here is annoying. Grammar is to be "presented inductively" and not to be taught, yet experience shows that this is not the case. Grammar must somehow be acquired, be it inside or outside the classroom, in order for the method to work. Why is this point so blithely swept under the rug? If the grammatical elements were made implicit to the student, this would not be the case. It is indeed an exercise in frustration to teach language and grammar independent of one another, with the expectation that they will somehow come together to solve the puzzle presented to the student, and that as a result of integrating them both, he will exercise an aural-oral command and understanding of the language.

A student's performance is evaluated by use of oral-written quizzes, twenty minutes in length and administered, in the initial months of the course, once a week. A typical quiz is modeled after the textbook drills and consists of from four to five parts which may include the following: dialogue verification, listening comprehension, (item) substitution drills, transformation drills and a translation exercise. If a classroom were of "manageable size", some parts of the quiz could conceivably be done orally.

The class schedule below typifies the distribution of material and details the lesson plan to be taught and the student's laboratory assignment, with the corresponding time for the tapes.

Date	Material to be covered	Lab tapes
Friday, Oct.10	Oral-written quiz. Dialogue 8, part II. Section 34.	673, 674 (32:02)
Monday, Oct.13	Test dialogue 8, parts I and II. Dialogue 8, part III. Section 35. Pronunciation exercise, pp. 119-120. Patterned response review drill, p. 115. Reading, pp. 115-116.	None
Tuesday, Oct. 14	Test Dialogue 8. Dialogue 9, part I. Section 36.	676, 679 (31:21)
Wednesday, Oct. 15	Test Dialogue 9, part I. Dialogue 9, Part II. Sections 37 and 38. Begin Section 39.	677 (20:45)

The method makes no mention of the use of literature. However, the more imaginative teacher will be able to successfully integrate literature into the course. The authors of this paper contend that literature be used to complement Modern Spanish as a device for teaching language, not literature per se.

The method makes no mention of the use of visual aids (films, slides, pictures) to complement classroom learning, and the use of histrionics and role play are mentioned only in connection with the dialogue (imitating the teacher's voice). Histrionics is not mentioned as a teaching device for grammar.

Modern Spanish is designed for teaching during the academic year and is not suitable for intensive teaching or for "crash" courses, due to the amount of material to be memorized.

The method does not mention the use of peer learning as a teaching device which permits a student who assimilates the material at a faster rate than another to aide his peer in understanding difficult points or concepts of grammar.

Convergence of Two Methodologies

The preceding description of two modern methodologies brings to light a number of key matters in contemporary language teaching that must be taken into consideration when planning a program of study.

(1) Current emphasis on spoken foreign language in the context of daily situations rather than translation or creative literature. Reading and writing the language are subsequent goals.
(2) Lack of grammatical preparation in non-target language - the need to make the study of grammar organic to the study of language.
(3) Resistance to rote memorization and exercises or drills that show no progression or relationship to one another. The need for innovative mnemonic devices to replace rote memorization.
(4) Tendencies toward the exclusive use of the target language in the classroom.
(5) Smaller classroom size and more time alloted to each student.

A brief scanning of the above points reveals their most salient characteristic: interrelatedness. It is unproductive to try to solve one problem without directing attention to the others. For instance, a programmed text or teaching machine can teach the material by using the target language, but does not provide a satisfactory means of practicing conversation in daily "transactions". Similarly, a course which relies on simplifications of grammatical terms may partially treat the student's lack of familiarity with grammar in his own lanaguage, but is ultimately metalinguistic in nature. It diverts both the attention of student and teacher away from language in everyday context and instead encourages them to talk about grammatical concepts. Memorization of complex dialogues necessarily involves the use of non-target translations to provide meaning. It is clear from the above examples that the interrelatedness of the problems at hand demands an organic response.

As in any problem-solving situation, a series of principles must be established in overcoming these problems:

(1) The ordering of grammatical elements from the concrete to the abstract. If language is to be taught in the target language, meaning must first be achieved through "visual" perception. Visual aids, gesture and histrionics are devices that depend upon concrete examples.

(2) Meaningful contiguity in the arrangement of grammar and vocabulary. Categories of speech must be arranged in contextual rather than paradigmatic relationships. A verb tense should be accompanied by adverbs relating to the tense and by pronouns, nouns, adjectives and prepositions that might normally accompany the verb within a given context.

(3) Interdependence of new concepts and material taught previously. For the principle from concrete to abstract to function properly, there must be a continuum of knowledge. What is abstract becomes concrete only by virtue

of its relationship to something which is already concrete. The original concretation is generally made by meaningful association with something common to empirical experience. A new element is made concrete by linking it contextually with an object or concept that is understood correctly. This new element now becomes meaningful because it shows the concreteness of the original object. It is imperative to recall the concrete object in order to teach the more abstract concept. It is sometimes necessary to recall a series of associations from concrete to increasingly abstract, in order to render new concepts intelligible. As complexity increases, it is important that previously learned material be reviewed so that the series of associative links remains strong. This is why the presentation of new concepts necessarily incorporates review of previous concepts. The continuum of elements must be rigorously logical, so that the teacher is always aware of what the student knows. He must avoid using concepts unknown to the student in presenting ideas. The logic of this continuum is related to the preceding principles of abstract-to-concrete and to meaningful contiguity.

(4) The ordering of grammar from most important to least important. The traditional paradigms must be replaced by selection according to relevance. Since irregular verbs are frequently the most common, they should not be held in reserve, but introduced in conjunction with regular verbs.

(5) Dialogue with the teacher and interaction among students. In normal conversation, a specific personal response is created to answer a specific question. The variability of responses cannot successfully be imitated by memorizing someone's dialogue. The student must be faced with asking and answering his own questions and making his own statements to familiarize himself with the processes of metaphorical and metonymical selection in the new language.

(6) Limitation of classroom size. The number of questions and responses per class hour varies directly according to the number of students per class. In order for the material to be introduced in a meaningfully structured manner, the teacher must channel the dialogue. This shows the inherent weakness of methodologies in which the student studies by himself, using tapes and slides or programmed workbooks, or in the company of his peers: (1) the teacher is not there to immediately monitor and correct the quality of the response; (2) a machine or programmed workbook cannot provide the interesting variety of situations necessary to the learning of conversation, nor is it rapid enough to solicit an adequate number of responses per teaching period. The

> programmed machine or text ultimately divorces the student from the demands and delights of human contact, and produces the ennui inherent to premasticated instruction. How academic institutions and teachers respond to the necessity of smaller classroom and more individualized instruction will determine their future success in language teaching. It should be pointed out that while the natural sciences are unabashed in limiting the number of students per laboratory section, language departments are loathe to admit to the restrictions necessary to teach spoken language effectively. How many eyes can observe a slide through a microscope in one hour? How many students can a language teacher effectively communicate with per hour?

The above principles, reflected in the arrangement of the Berlitz Teacher's Manual, are, for the most part, absent in Modern Spanish. As shown previously, the structure in Modern Spanish depends upon the dialogue, which is only intelligible to the student through the English translation. Because their aim is to imitate the patterns of "quasi-liberated conversation", the dialogues do not reflect the progression from concrete to abstract either within a single dialogue or among dialogues. The initial dialogues contain elements that are as abstract as the final ones. There is no interdependence of one dialogue upon another; the repetition of vocabulary and expressions is random, as it is in normal complex speech patterns. The vocabulary introduced is common to everyday speech, but is not ordered from most to least important, and does not relate specifically to everyday "translations". The time taken during class for teaching the dialogue, explaining grammar and doing drills allows no time for using the elements of the dialogue in directed conversation. Thus, the only contexts in which the student uses a word or expression during class are the dialogue and the grammar drills. Conceivably, then, a student might use an important word or expression in only a few contexts, almost never his own. The reliance upon English translation for meaning in the dialogue encourages the use of English in the classroom and renders histrionics, gesture, role play and visual aids ineffective in the method. The mnemonic value of visual reality is lost almost entirely.

The arrangement of grammatical elements in the textbook appears to rely upon the following patterns of logic:

(1) Explanation of a point of grammar following its inclusion in a dialogue. A point of grammar is sometimes included in the same unit where the dialogue introduced it for the first time. But frequently the element appears in dialogues long before it is explained in the grammar section. For example, sections 77, 78, 79 and 80 deal with reflexives which are used extensively in Dialogue XIV, but are also used frequently throughout the preceding dialogues. The separation of the grammatical explanation from the context in which it first appears, leads to improper usage and confusion. Often key points of grammar are postponed (por and para) until after they have already been learned or mislearned.

(2) Paradigmatic or categorical juxtapositions. For example, the Future and Conditional tenses are taught consecutively in sections 115 and 116. Additional progressives and Additional perfects are lumped together in sections 117 and 118. Also, all cardinal numbers above ten occur in section 29; days, months and years are taught together in section 50. A number of problems are intrinsic to paradigmatic juxtapositions. One danger is that such juxtapositions tend to confuse the student because they lump together elements that are formally similar, varying only in the inflexion or ending. The teacher is aware of the importance of the small semantic indicators, but the student is not. He observes little difference between the present indicative tense and the preterit endings and tends to dismiss them as picayune, especially since looking at the paradigm does not force him to verbally cope with the change in stress. He sees only the accent mark. The relationship of one paradigm to another is purely formal; it does not reflect the meaning of one tense to another tense. Hence, it can create no meaningful context. The conditional tense is not normally used in conjunction with the future, even though they are similarly formed in Spanish, and show similar anomalies.

Categorical juxtapositions such as grammar sections or vocabulary lists create the same set of problems. They fatigue the student with a super-abundance of one kind of word. Where a few examples of utensils, countries of the world or prepositions might serve to create an interesting situation, a plethora of the same produces tedium.

(3) Confusions arising from equivalent translations in English. Examples of this are: section 15, ser vs estar; section 54, imperfect vs preterit; section 134, por vs para; section 135, Equivalents of English modifying nouns. The classic sets of difficulties involving ser/estar (to be), por/para (for) and the imperfect/preterit are the direct result of translation into English, where Spanish distinctions in meaning are not formally evident. A method like Modern Spanish does not recognize that juxtaposing the grammatical elements only leads to confusions. A native speaker does not normally confuse these categories simply because he does not regard them as conflicting. He learns their various meanings and usage with regard to context, not in relation to one another. A more logical attitude would be to separate them, teaching specific uses of each as needed.

The above patterns of logic in ordering points of grammar, together with lack of progressive structure in the dialogues, are the factors that promote the use of English and reliance upon paradigmatic, rather than contextual drills, and subordinate conversation to litany.

It may be asked at this point what changes in the structure of the MLA text are necessary to achieve the goals of exclusive use of the target language in the classroom and avoidance of grammatical explanations that involve a previous command of grammar. Having in mind the principles of instruction outlined above, the authors suggest the following changes:

(1) Rewriting and ordering the dialogues according to their degree of complexity. Dialogues would be presented after their context is introduced and understood, and they could serve to initiate role-playing situations.

(2) The sections of grammar must be rearranged to stand in relationship one to another and in order of most important to least important. Key points of grammar are to be introduced when needed and not introduced before they may be understood. Deletion or recombination in many cases will be necessary, and the avoidance of paradigms is inescapable.

(3) Question-response, description, role play and student interaction will replace translation, substitution and patterned response drills. "Guided Conversations" will not be necessary as the class is based on directed conversation. Readings, like dialogues, are presented only when their content can be readily assimiliated and understood, without translation.

(4) The authors contemplate the use of audio-visual aids, sequenced to complement classroom activity, e.g. an illustration manual keyed to a series of tapes that also provide progressively difficult listening comprehension exercises. Writing exercises will initially be accompanied by tapes and will later recombine learned grammar and vocabulary in the creation of dialogues and exposition. Readings are initially introduced to develop the ability to link the sounds of the language with the written form, and to provide new context and amplification of material already presented.

(5) A chapter consists of a number of teaching points in addition to a final review or recapitulation of material taught. The number of class hours per chapter is not rigidly filled. Emphasis is on the quality, not quantity, of the material covered.

(6) Attendance is mandatory. Required participation in class is essential since grammar is not learned outside of class. The grade is based largely on attendance and participation, not on periodic quizzes and final examinations. The emphasis on participation requires that the class size be limited to no more than six students per class hour.

The principles of programming a methodology applied here to MLA's Modern Spanish are regarded by the authors as universal and appropriate to any methodology where the shift of emphasis is from English-based grammatical explanations and rote memorization to intensive language instruction where directed conversation and interaction between student and teacher is desired.

* * * * * * * *

FOOTNOTES

1 "Berlitz", "Total Immersion" and "Socialité Internationale des Ecoles Berlitz, S.A.", are Registered Trademarks of the MacMillan Corporation.

2 Robert Lado, Language Teaching: A Scientific Approach, McGraw-Hill, Inc., 1964, p. 20.

3 William R. Parker, The National Interest and Foreign Language, third edition (Washington, D. C., 1961), p. 93, quoted from Instructor's Manual for Modern Spanish, third edition, Harcourt, Brace, Jovanovich, Inc., 1971, p. 1.

4 Modern Spanish, third edition, p. XIV. A class of "manageable size" is not specified. The authors feel that the ideal class is from five to ten students.

5 Instructor's Manual, p. 12.

6 "Introduction" to first edition of Modern Spanish, taken from third edition, p. XV.

7 Instructor's Manual, p. 11.

8 Writing Modern Spanish, p. V.

9 Instructor's Manual, pp. 11-12.

THE VALUE OF YOUR FOREIGN LANGUAGE PROGRAM: TECHNIQUES FOR EDUCATING THE COMMUNITY

(Slide Presentation)

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THE VALUE OF YOUR FOREIGN LANGUAGE PROGRAM:

TECHNIQUES FOR EDUCATING THE COMMUNITY

(Slide Presentation)

In an experiment carried out in Parchment High School, in Michigan, a "Sound and Slide Show" was produced to acquaint the community and the school administration with the nature of the local foreign language program. After typical activities of the Spanish, French and Latin classes were photographed and tape recorded, a slide program was produced with comments by teachers and students regarding the nature and value of each language offered in the curriculum.

The program proved particularly effective since it was not a general statement of the value of language study, but rather showed the viewers what constituted foreign language learning in their own school system.

Language teachers have found the approach useful to inform the community about three critical aspects of their program:

(1) how foreign language study implements the goals of the school's stated philosophy of education;

(2) what constitutes the classroom learning experience of foreign language students;

(3) what values students believe are inherent in their foreign language study.

Finally, such an approach not only serves to accurately portray the nature and goals of the local foreign language program, but also helps to increase support and enrollment for that program.

TEACHING FOREIGN LANGUAGE FILMS

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TEACHING FOREIGN LANGUAGE FILMS

Introduction

The following remarks are based on a pair of assumptions concerning teachers and foreign language films which, without being particularly optimistic, I think we can consider axiomatic. The first of these is that the foreign language teacher has been traditionally interested in and sympathetic towards the cultural products of the country and/or language of his specialization and that film is no exception to this rule. Secondly, it is my belief that this benevolent interest is linked to--and to an extent explained by--an underlying linguistic and cultural expertise essential to the understanding and discussion of the distinguished foreign films which have appeared over the years and which continue to appear today. The conclusion which follows on these assumptions is of course that teachers of French, Spanish, German, Italian, etc. are both covertly inclined toward and already partially prepared for the teaching of foreign language film.

In spite of these predispositions it is nonetheless true that the overwhelming majority of those persons teaching language at the high school or college level have little or nothing to do with film, and that only an infinitesimal number are actually engaged in the teaching of what could be termed film classes. Accordingly, these remarks constitute a sort of appeal that will, I hope, help to narrow the gap which exists between the potentially rich resource of film and the indifference of many colleagues. To this end I have organized my remarks to bear upon the following general areas: (1) a rationale for the language teacher's move into the film teaching area; (2) a discussion of the means of initiating and financing film classes; (3) the presentation of a limited number of film-teaching models.

I.

There are a number of potential advantages that ought to encourage the language teacher who is considering the teaching of foreign language films. While some of these apply directly to the teacher and others only indirectly, via the positive experience of the student or of the teaching unit involved, in the final resort, it is the individual teacher who benefits on all counts. Beginning at the level of the student, we need to recognize or at least to reaffirm, that the generation now in our high schools and colleges is experienced beyond its years, and beyond the level of its cultural resources, in the mixed blessings of sophisticated multi-track media communications. What helps a good deal to make our age "post-Freudian" is, as a matter of fact, that TV has almost universally replaced the mother as the major influence on a child's formative years. To confront these young people, as we so often must, simply with words--spoken or written--is to ignore so to speak their strong suit, as well as common sense which tells us to make use of their strengths in working to overcome their weaknesses. Teachers beginning work with film or TV are often

surprised, and occasionally intimidated, by the ready knowledge and confident assertiveness of students who in other contexts appear passive or apathetic. They may indeed have trouble speaking or writing English correctly, but they have no trouble responding to and accounting for the complex idiom comprised of words, images and music which issues forth from any film. All of which goes simply to say that with respect to the vision or style of a director or the elusive design of a particular film, these students tend to be teachable and often eagerly so.

It must be interjected at this point, before a misunderstanding is created, that I am not suggesting the teaching of film as an alternative to the teaching of books. Indeed the serious probing of a film, analysis, and search for design, is likely to be an eye-opening experience for the student who frequently for the first time discovers joy in the use of his mind. From this discovery to the rediscovery of books, which are immeasurably more plentiful and accessible than films, the distance is small. In my own experience, it has happened more than once that a class on Truffaut has led a student to other classes on Sartre or Camus.

If one now turns to the advantages of film teaching examined from the teacher's point of view, one notices immediately that the student interest and enthusiasm of which we have just spoken facilitates the teacher's task while increasing the satisfaction he takes from his work. To work with willing students who relate well to the subject matter ought to be sufficient inducement to tempt a language teacher into film teaching, but it is not the only consideration. In teaching film, for example, it is possible while doing one's job conscientiously to add an additional facet to one's personal culture, and to the pleasure of self-enrichment is joined in this instance the certain knowledge that whatever aspect of language teaching or civlization is your forte it can only be strengthened by a knowledge of the medium which has both helped to shape and also reflected the changing cultural processes from the beginning of the century until the present time. Finally, from the teacher's point of view, film generates rather unique opportunities for interdisciplinary cooperation with colleagues of almost any academic interest: Literature, Philosophy, Fine Arts, and the Social Sciences (in particular, Anthropology, Psychology) come immediately to mind, but there is virtually no discipline that cannot gain by an appropriate use of film. All of this means that the teacher who is teaching film finds himself very frequently at the hub of interesting activity and helpful associations with other academic viewpoints.

There is still a third set of advantages which could easily attend the language teacher's move into film teaching: those which relate most directly to the teaching unit housing the film class. In the first place, although it may pain us to recognize it, film functions as a more efficient liaison with the world outside the language classroom than anything else we do. For this reason the creation of a film class or program will almost inevitably draw attention to the department in question and achieve visibility for its other offerings in the process. The public relations benefits to be realized along these lines can be greatly enhanced by maintaining accessibility to film classes via the use of sub-titled films and discussion sessions in English.

While drawing attention to the entirety of its program, the pursuit of film teaching by a language department can also serve to help redress the imbalance of influence which currently exists between large diversified English Departments and other liberal arts units, in particular, Modern Language Departments. It is, moveover, the "octopus English Department" which, in the absence of activity on the part of teachers of foreign language and culture, normally launches a film teaching program replete with outstanding foreign films and undaunted by any lack of preparation to understand them. By in effect rescuing foreign directors from the frequently monocular vision of their English Department colleagues, Foreign Language teachers not only regain control over what appears to be their own domain, but also, by virtue of their expertise, they help to raise community academic standards.

The final advantage accruing to language units teaching film, one which is particularly meaningful in view of today's highly contested budgets, is a noticeable increase in credit hour production. This occurs because film classes, unlike the traditional language class which is necessarily limited in size, can be taught effectively to large numbers of students. Drawing on my own experience, the film class which I initiated some six years ago and which has since been offered steadily three times a year (four, beginning Summer Term, 1973) has as of now averaged 57.6 students a term—almost three times the figure for the average language class. But the total significance of these comparative figures must be read in conjunction with the fact that the film class, as it is conceived here, represents a rare--if not the only--opportunity of a language department to escape from the low student-to-teacher ratio which is the despair of the cost effectiveness specialists.

II

Assuming that one has been won over by the arguments in favor of establishing a film class, we may now consider the problem of how to initiate such a class, particularly in view of its special financial requirements. Here the best policy appears to be one of indirection: first, one establishes a clientele, and only then does one approach the appropriate administrative body with a request to establish a film class. There are, of course, a number of ways to create a clientele in advance of the actual film class. One way is to teach the normal departmental "Culture Course," inserting in the process as many films as one can possibly afford, making sure to schedule them at accessible times (the evenings seem to work best), while keeping screenings open to the entire student body. At the end of a term or two of screening and discussing film (and assiduously promoting the idea of a film class) one can usually manage a spontaneous petition to the Department from interested students.

Another more forthright method, to be used either by itself or in conjunction with the preceding gambit, is to use the experimental course route. In this instance, one publicizes as much as possible a single term open-number offering (here one needs to balance very carefully the interest of the films against cost) and then makes use of the resultant large enroll-

ment as a bargaining wedge either to continue the open-number class, or to institute formally a class in French Film, Spanish Film, or whatever. Realistically speaking, it will probably require several terms of open-number teaching before one can reach a clientele large enough to convince a Departmental Chairman of the necessity of a regular film class.

If we now assume that the "go ahead" exists, in principle, to establish a film class, the problem of financing the class becomes inescapable. It is true that this problem might in part be overcome by the actual work of bringing the class into existence: some departments will be willing to designate funds for film rentals in return for the boost in enrollments which most film classes occasion. Most departments will, however, in spite of the gains realized, wish to reduce to a minimum the unaccustomed expense to themselves which film classes alone entail. Here again there exists the possibility of a simple, straightforward solution: the lab fee. Colleges and universities of all sizes, all over the country, have successfully applied this method, asking and getting without difficulty an average fee of ten dollars per student per term. This money is then used to rent and, where high usage and print cost make it feasible, to acquire film prints. The only important disadvantages to the system are: (1) some institutions as a matter of policy will not permit the assessment of a lab fee where intangibles (in this case the experience of seeing a film) are concerned, and (2) the lab fee system as sole support of a film class tends to force the teacher to think in terms of a "popular" course thereby limiting somewhat his freedom in selecting subject matter. One learns more or less well to live with the second of these objections, balancing the substantial film or director against those which are less so. Where school policy does not permit resort to a lab fee system, on the other hand, one needs to ascertain if the unit in question is willing to absorb rental expenses in return for improved credit hour production. If neither the lab fee nor departmental support is available (the situation at my own institution), a request for support must be lodged at a higher administrative level. At Michigan State, after having argued the advantages to University and community of the various film classes on campus, we succeeded in receiving a direct subsidy for rental expenses from the University Provost's Office. Key to our success in this instance was the concept of multiple use of the film screenings. In addition to the regular courses for which they were scheduled, the same films, we argued, could be made available for special assignments by language and culture classes. The identical series of films could also serve simultaneously (without additional screenings or cost) to meet the needs of a regular undergraduate class and those of University Extension classes. Finally, the very same series could be "plugged into" High School evening programs, public library presentations, and University-sponsored community cultural events. In our case, the University agreed that the broad and varied use of the films justified the funds required and the subsidy program was launched.

III

If with a final effort of the imagination we assume that the film class has been accepted and is adequately financed, there still remains a question of format. Since, as is true of most other classes, people

teaching film will eventually develop their own structure and focus, my intention here will be simply to present several possibilities for the beginning film teacher's consideration.

One of the easiest classes to organize from many points of view (one's own film culture, cost and availability of films, the student's frame of reference, etc.) is an Anthology or Survey Course. For our purposes, such a class may conveniently be divided into Pre-World War II and Post-World War II films, each occupying one term, and the works chosen supplemented by one of the concise histories of cinema which provide a student a context for examining the individual films.

Another option is a course organized around a single director in which a representative number of films are screened, preferably in the order in which they were made, with the focus on the gradual development of the director's characteristic vision and style. This type of class will benefit greatly from multiple screenings of the individual films (if one can tolerate the additional expense) and from the use of an analyzing projector to examine carefully selected portions of the film text.

A third option which tends to combine the perspectives of the first two is a class centering on film "schools" or movements. Typical subjects of study in this area are the Neo-Realism of post-war Italy and the Nouvelle Vague phenomenon which erupted in France in the late fifties. In both instances the teacher is free to choose those films by those directors which best illustrate in his mind the outlook and achievements of these two significant departures in post-World War II film making.

A fourth and final illustration of a possible course design is one based on a thematic study structure. In this case the teacher might select those films within a particular national cinema which during a chosen period of time touch successively and from varying viewpoints a single idea or theme. Examples of possible subjects for treatment might include: The changing role of the woman; film and censorship; the film maker as an artist; man and warfare, society and the individual; or generally speaking any concept which meets the dual criteria of cultural significance and student interest.

Envoi

The preceding remarks, based on my own and my friends' experimentation with foreign language film teaching, are offered minaly as an invitation and an encouragement to colleagues interested in broadening their own or their department's range of teaching activities. As such, they leave a certain number of things unsaid. In particular I am conscious of having left aside a host of potential objections from specialists of the two disciplines informally wedded in my proposal. On the one hand, the language teacher, anxious to defend the seriousness and integrity of his traditional discipline; on the other, one of the growing number of film teachers per se, whose normal habitat is a Film Studies Department and who entertains an analogous set of concerns. To each of these I would say that neither is in

a position materially to impinge upon the academic responsibilities of the other; and to both I would add that the locus of my proposal is a neutral one which, exploited in a spirit of cooperation, can lead to the increased health and growth of their individual disciplines.

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APPENDIX

I. Film Ordering Guides:

1. Film Programmer's Guide to 16 mm. Rentals, ed. Kathleen Weaver, 2nd edition, Reel Research, Berkeley, 1975.

   a. Remarks: Price: $10.00; lists English and foreign titles, gives rental prices (subject to change); short list of distributors.

2. Feature Films on 8 mm. and 16 mm., ed. James L. Limbacher, 4th edition, R. R. Bowker, New York, 1974.

   a. Remarks: Price: $17.00; 5th edition in preparation, c. 1977; supplements are published in Sightlines, Journal of the Educational Film Library Association; lists English and foreign titles; no prices; large directory of distributors (broken down geographically).

II. Major Distributors of Foreign Films

1. Audio Brandon
   8400 Brookfield Avenue
   Brookfield, Illinois 60513
   (312) 485-3925

2. Films Incorporated
   733 Greenbay Road
   Wilmette, Illinois 60091
   (312) 256-6600

3. Images
   2 Purdy Avenue
   Rye, New York 10580
   (914) 967-1102

4. Janus Films
   745 Fifth Avenue
   New York, New York 10022
   (212) 629-9004

5. Museum of Modern Art
   Department of Film
   11 E. 53rd Street
   New York, New York 10019
   (212) 956-4204

6. New Yorker Films
   43 W. 61st Street
   New York, New York 10023
   (212) 247-6110

7. Swank Films
   1200 Roosevelt Road
   Glen Ellyn, Illinois 60137
   (312) 629-9004

III. Useful References to Films and Film Makers

1. Dictionary of Films, George Sadoul. Translated, edited, updated by Peter Morris. University of California Press, Berkeley, 1972.

2. Dictionary of Film Makers, George Sadoul. Translated, edited, updated by Peter Morris. University of California Press, Berkeley, 1972.

3. The New York Times Film Reviews, The New York Times and Arno Press (Annual).

4. Film Facts, Publication of the American Film Institute. ed. Ernest Parmentier (Quarterly). Contains a cross section of reviews of individual films when released in the U.S.

5. Film Research, A Critical Bibliography with Annotations and Essays, Compiled by Peter J. Bulaski. Hall and Company, Boston, 1972.

6. Guidebook to Film, R. Gottesman and H. Geduld. Holt, Rinehart and Winston, New York, 1973.

7. An Illustrated Glossary of Film Terms, H. Geduld and R. Gottesman. Holt, Rinehart, and Winston, New York, 1973.

8. International Film Guide, ed. Peter Cowie. A. S. Barnes, New York/Tantivy Press, London (Annual).

COMPUTER GENERATED VIDEO TAPES AS A MULTI-MEDIA PROGRAM FOR THE TEACHING OF FRENCH TRANSFORMATIONAL GRAMMAR

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COMPUTER GENERATED VIDEO TAPES AS A MULTI-MEDIA PROGRAM FOR THE TEACHING OF FRENCH TRANSFORMATIONAL GRAMMAR

It is not questionable that, after a period of theoretical pronouncements (precipitated by the work of Chomsky[1]), TRANSFORMATIONAL GRAMMAR and GENERATIVE LINGUISTICS, in which it is epistemologically theorized, have appeared, for the last five years, as leading descendants of works which come under the jurisdiction of applied linguistics.

Throughout the world, without waiting for the conclusions (even in part) of the theoretical debates pervaded by a frenzy of logic, one sought to use generative grammar for what it immediately offers: a dynamic descriptive methodology.

All of this happens as if, through anxiety of efficiency, one had willfully "erased" the epistemological questions, which cannot fail to be asked about the very a prioris of the theory.

We must, nevertheless, recognize that in many cases, the research is no longer at the preliminary stage and that, quite to the contrary, transformational grammar has become a kind of matrix producing models used for the study of other objects.

In the original domain of the study of language as grammar (a set of formalizable rules), transformational theory has largely emerged from university classrooms and thus serves, at the present moment, as a reference in the elaboration of new grammars designed for undergraduate teachers and high school teachers in the United States, as well as elsewhere in the world.[2]

As a matter of fact, by imitating the earlier works of Chomsky and by adopting the theoretical bases of transformational grammar, numerous foreign scholars analyze syntactic idioms -- truly phonological and/or morphological -- of their native language and in this manner propose, in new grammars, occurrences of syntactic processes whose dynamic character makes a description based on a categorical taxonomy difficult.[3] All of that sweeps away the projective idealism which, little or much, ruled up till then, what is called "normative" grammar.

Such works certainly favor establishing a unity of method which conciliates harmoniously the problems raised by either a mother tongue or a second spoken language.[4]

These recent advances have changed the teaching of French grammar from the teaching of many seemingly unrelated rules and examples to the teaching of the structure of sentences and how transformation can be performed on them to change their structural form. With the advent of generative grammar the computer can now be used much more directly and effectively and the teaching of grammar and syntax has been rather logically oriented allowing

conceptually the use of some C(omputer).A(ssisted). I(nstruction). Transformational syntax is the study of how a sentence should be changed if one wishes to modify the form of it without altering its underlying meaning. An example of such a transformation in English would be the transformation of the sentence "I like this book" to "This book, I like it". This transformation implies the displacement of "this book" and the addition of "it" (addition governed by a certain amount of rules). Since the computer is uniquely suited to display logical results, it can be used advantageously to the extent that transformations can be logically structured.

The present project is seen both as the production of computer generated video tapes to demonstrate transformational grammar and as a pilot project in an integrated media presentation of foreign languages. The current project includes the production and use of six video tapes to explain various aspects of French transformational grammar. These tapes are made available to the students in a library-resource center environment. However, since the images on the tapes are computer generated and can be recalled and altered by the computer at will, this instructional set is forming the basis of a set of CAI lessons which are being planned and implemented in which the student can be presented identical images to those presented to him on the video tape. Additional instruction and exercises can then be tailored to the individual student's needs.

CONCEPTS OF TRANSFORMATIONAL GRAMMAR IN FRENCH

Transformational grammar is based in large part on the work of Noam Chomsky[5] on the structure of the English syntax. This has been applied and adapted to French and its unique syntactical problems. The basis of transformational grammar is that one can describe the transformation of sentences in terms of logical operations operating on these sentences (addition, subtraction, displacement, substitution).

The usual structure of the French sentence is: Subject - (Verb - Complement), where the complement to the verb may for example be an object or an adverbial clause. The complement in such a sentence however follows the verb and is associated with it. An example of such a sentence in which the complement is a direct object is:

Pierre lave la voiture
[Peter washes the car].

One can transform this sentence in various ways to change its emphasis without changing the underlying meaning. The transformation which changes the complement, here a direct object which is a noun, into a pronoun would change the position of the complement from one following the verb to one preceding the verb (displacement, substitution):

Pierre la lave
[Peter washes it].

Another such transformation would be one which might produce a passive sentence:

La voiture est lavée par Pierre
[The car is washed by Peter] .

In this case the complement is moved out of its usual position and becomes a subject (displacement), the verb form is altered (addition), a preposition is introduced (addition), the former subject is placed after the verb (displacement) in the position of a complement.

A study of the logical concepts underlying such transformations can be very useful to the student since it then allows him to transform new sentences to alter their emphasis and since there is a relationship between the transformation and the intonation of the spoken sentence. In this way, the number of formal questions with which the student must cope can be limited to those concerned with the logical concepts underlying the transformation. One may disregard for awhile the questions of meaning and deal only with those concerning the form of the sentence. This aids the non-native speakers in developing competence in the language. Once an understanding of the processes of building and transforming sentences is obtained by the student, he is able to more easily make use of complicated structures in his speech.

THE COURSE

The undergraduate curriculum for students wishing to obtain degrees in teaching French on a secondary level includes the introductory courses and courses in phonetics, morphology, syntax and stylistics. These tapes were produced for the course French 453 (morpho-syntax and syntax) at the University of Michigan, a course for advanced undergraduates who have already had the introductory courses and a course in phonetics and morpho-phonetics. This will be the last course in French grammar which most of these students will take before they begin teaching French on the secondary level. It meets twice a week for a total of three hours per week and is taken by about 35 students per year. The students have already learned the basics of French both as a spoken and written language and the basics of French grammar as taught in the language courses. There are two possible approaches to the teaching of this course, either to reinforce the grammatical rules and to delve more deeply into the fine points of that grammar or to try to develop a better understanding of why the grammar is structured as it is and to study the basic structure and logic of the grammar which is already well known by the students. This course is based on the second approach in hopes that a better understanding of the logic of the grammar will help the students teach more effectively and to express themselves in French more effectively. Since it is impossible to cover <u>all</u> the grammatical questions at least the students will have a general understanding of the limited rules which form the basis of the French syntax and can then be applied to several specific cases not necessarily studied. It is for this reason that transformational grammar has been introduced into the course. Because textbooks on this level using transformational grammar are lacking[6] the best use must be made of every means available to aid the student. This program seems to be the best answer since the video tapes show the operations in their integrality not merely -- as it would be the case with a blackboard -- the sentence before transformation and after.[7] The tapes are now used in the Master's program in French at Columbia University.

THE PROJECT

It is critical not only to show written and oral examples of how transformations may be applied to sentences but also to understand and feel the movements implied by such a transformation. It is then precisely because it is so difficult to show such movement on a static blackboard that a video tape becomes very useful. Such tapes are used outside the classroom as a learning aid presenting the movement (realized in its entirety through the computer generation) associated with the transformation operators; they could, however, form the outline of a set of CAI lessons in the classroom itself.

The project consists of the production of six video-tapes using computer generated video composition and sound tracks in both French and English. The six video tapes are:

1. Reconnaissance écrite et orale de la phrase française - 12 min.
   [Recognizing French Sentence Types]
2. La notion de "groupe" en syntaxe française - 15 min.
   [The Notion of "Phrase" in French Syntax]
3. La liaison des phrases françaises - 12 min.
   [The connexion of French Sentences]
4. La phrase complexe - 18 min.
   [The complex Sentence]
5. Les transformations élémentaires en français I - 14 min.
   [Elementary Transformations in French I]
6. Les transformations élémentaires en français II - 13 min.
   [Elementary Transformations in French II]

As such, the set may be thought of as the skeleton of the course presented as an animated blackboard.

PRODUCTION TECHNIQUES

Because a number of tapes were planned in this project and because this project could become the pilot project for a much larger project involving other foreign languages and other courses, it was thought very valuable to keep the production costs as low as possible. The video tapes were produced using the University of Michigan IBM 360/67 which was upgraded during the course of the project to an IBM 370/168 running under the Michigan Terminal System (MTS) with the joint efforts of staff from the Department of Romance Languages, the Center for Research on Learning and Teaching, and the Television Center. Recently a number of alphanumeric refresh terminals have come on the market which have standard TV-type raster screens (or Video Display Unit - VDU -). One such terminal, a Tektronics 4023, was used in this project. The Tek 4023 is an alphanumeric cursor-addressable refresh terminal which was designed for business applications. This

terminal was originally purchased as a teletype substitute but has found some much more sophisticated applications. This terminal has a 12 inch screen, 24 lines of 80 characters, full upper and lower case ASCII keyboard, and several write modes. These write modes include the normal mode of writing white characters on a black background, a reverse mode (black letters on a white background), a blinking mode, several dim modes, and a blanked mode with which one may write into the terminal memory but not on the screen until the mode is changed, at which time the text pops on the screen. Since the screen raster is a TV-type raster a plug is provided at the back of the terminal for TV-compatible output. Although the signal is not interlaced, this output may be connected to the input of video monitors or recorders. FORTRAN callable software support routines have been written to make the capabilities of the terminal readily available to the instructional user. A version of the interactive Pittsburg Interpretive Language (CRLT-PIL) which allows calls to FORTRAN callable subroutines was used to generate the video images on the screen of the TEK 4023. The output of the TEK 4023 was connected to the input of a video recorder (Sony) to create the video portion of the tapes.

The writing of all the visual material was under computer control. The computer wrote on the screen of the terminal, moved phrases around in a predetermined manner and with the desired timing. By using the blanked write mode it is possible to store phrases or sentences in the terminal memory in such a way that the entire phrase or sentence can be made to appear instantly. Running the terminal at 300 baud, the usual communication rate on the University of Michigan Terminal System, the writing speed is fast enough to be a comfortable reading speed for most of the students. After the video portion of the tapes was completed, the audio sound traks were dubbed in English and French.

EVALUATION OF THE PROJECT

The traditional method of evaluating a project uses comparisons of the amount of material learned by an experimental group when compared to a non-experimental group. Because of the small number of students involved in this course, about 15-20 per semester, such an evaluation would not be practical since it would not have statistical significance. However, even if the statistical significance of such a comparison were not a problem, such a study would be questionable since any change in the structure of a course tends to produce favorable results in such a comparison. It has been postulated that by changing the structure of a course the instructor shows his students that he is intimately concerned with their difficulties and therefore merely because of the show of concern, they tend to perform better.

In this course we have a more important factor to consider. There is no immediately available set of suitable instructional materials. A textbook on this level is not readily available, and other audio-visual and CAI materials have not yet been produced. By providing to the student the audio-visual materials necessary to learn the material, one should expect and in fact does see an improvement in the student behavior. This of course must be evaluated qualitatively, since the statistical significance of quantitative measurements would not be meaningful.

In informal student evaluations the following results were noted: (1) The students felt that the course was more interesting than they anticipated on the basis of discussions with former students. (2) It was easier and more fun than they had expected and that the audio-visual materials had aided their learning of the necessary material. (3) It appeared to the instructor, based on examination performance, that the students were learning more than before. (4) The students did suggest that more such materials be made available for other courses, indicating that they felt the material was valuable to them. There were of course several students that did not use the materials. They indicated that a lack of time was the reason and that they did not anticipate any benefit from the material. In general, the students indicated that they would welcome and encourage the production of such materials in other courses.

SUMMARY

The project involved the overlap of the computing and audio-visual technologies in order to provide good learning resources to the students. The initial aspects of the project involve the production of seven video tapes. The production methods were aimed at the lowest possible cost which would result in a reasonable final quality. The methods of production, involving a form of computer graphics, lend themselves well to expansion to other instructional aids, particularly computer assisted instruction. Plans are continuing to produce CAI lessons based on these tapes. These lessons would present to the student some of the same images which he has already seen on the tapes, quizzing him on this material, and presenting additional materials as individually needed. Any viable method of successfully using hard copy computer output reduces the costs of CAI. The present project is seen as one possible solution to this cost problem and as an excellent opportunity to integrate the use of various media in the classroom.

NOTES

1 1957, Syntactic Structures, The Hague: Mouton. p. 116.
1965, Aspects of the Theory of Syntax, Cambridge: MIT Press, p. 251.

2 Cf. the works of Peter Rosenbaum and Leonard Newmark in the U.S. and Maurice Gross, Emile Genouvrier and Bernard Combettes in France.

3 France: N. Ruwet, 1967, Introduction a la grammaire générative, Paris: Plon
1972, Théorie syntaxique et syntaxe du français, Paris: Seuil.
J. Dubois & F. Dubois-Charlier, 1970, Eléments de linguistique francaise: syntaxe, Paris: Larousse.
Holland: K. Ferenc & N. Ruwet, 1972, Generative Grammar in Europe, Dordrecht: Reidel.

4 N. Leonard, 1963, "Grammatical Theory and the Teaching of English as a Foreign Language", in Conference Papers of the English Language Section of the National Association for Foreign Affairs, pp. 5-8.

L. Jakobovits, 1968, "Implications of Recent Psycholinguistic Developments for the Teaching of a Second Language", Language Learning, XVIII, pp. 89-109.

5 Cf. references above.

6 Let us except Le français: langue écrite et langue parlée, R. Politzer and all, New York: McGraw-Hill, 1967.

7 Of course, the blackboard can be used with this program, in order to show, for example, the original form and the transformed form.

TÉLÉ-FRANÇAIS: A NOVEL APPROACH TO FRENCH PRONUNCIATION

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TÉLÉ-FRANÇAIS: A NOVEL APPROACH TO FRENCH PRONUNCIATION

I am responsible for the third-year French program at the University of Michigan, and teach advanced courses in conversation and composition.

The students who take these courses do not have any requirement to fulfill, they just like French or the idea of becoming fluent in a foreign language. They come freely. It is therefore not enough to not turn them off, we must feed their enthusiasm and encourage them to go on. It is a great responsibility, especially since it is at that level that students realize that most of the work is still ahead of them.

If our energy is boundless, classtime is not. Three hours a week is very little. To allow students to "practice", outside the classroom, I created a kind of "cultural center" at the language lab. Students can go there and listen to records from French-speaking countries, can see videotapes of interviews made in France and elsewhere, can listen to a shortwave radio, and so forth.

The video series on pronunciation is part of a larger series which will include videotapes on gestures and the accents of a wide variety of French-speaking people (from Canada, Africa, Tahiti, the Caribbean. . . as well as from various regions of France).

Back to pronunciation. As I mentioned earlier, if we want to encourage students to speak, we had better not interrupt them every ten seconds to correct their pronunciation. On the other hand, it is indeniable that accurate pronunciation is very important in French. Not because the French hate to hear people distort their beloved language, but because vowel and consonant pronunciation is essential to comprehension, just as accent on the right syllable is essential in English.

Achieving good pronunciation is also very important to the students themselves once they feel more confident about using French. Students have spontaneously come to ask for my help, and spent hours in my office working with me on their pronunciation. Students who had problems came. But also students who spoke French quite fluently and became enthusiastic about "speaking French like the French". Moreover, these sessions were of great help to shy students whose class performance improved quickly.

This personal way of teaching, correcting, ameliorating pronunciation is obviously by far the most effective. But because of severe limitations of time, energy, and qualified instructors, this method can reach only a few students.

Intelligent use of video seems to be the most promising solution. Video tapes can relieve teachers of the routine, repetitive part of pronunciation teaching, i. e., explanation, demonstration and exemplification.

They can also provide highly qualified teachers of pronunciation where none is available. And, to look at the practical side, they are rather cheap to use (if not to make): TV monitors, playback decks are already widely available to elementary schools as well as high schools and universities.

Making good videotapes, however, is neither cheap nor easy. I therefore spent some time viewing whatever videotapes were already available. I looked for videotapes which dealt only with pronunciation and its mechanics, videotapes which could be used at any level and in conjunction with any existing course. I wanted videotapes which did not require a complete change of the current program of instruction. I did not find any. I then started to work on my Téléfrançais-pronunciation series.

Before making the first videotape, I decided that to be useful a pronunciation program must fill the following requirements:

1. It must be, in part, visual. It is not enough to listen to audiotapes and try to imitate a disembodied voice. One must imitate a face, a mouth, lips. One must become aware of which muscles are used, and to what end. One must see the muscular tension. One should be able to compare one's own face to that of the model. Some of this is possible in class, but the model is far, possibly embarrassed, and most of all cannot endlessly repeat. In class, the students are in a group and may be shy. They may be embarrassed to look at the teacher's mouth, and hesitate to ask the teacher to repeat more than once. They may hear other students pronounce better than they and be intimidated. They may also hear worse pronunciation than theirs and be lulled into a sense of security that does not lead to improvement.

   The videotape provides a teacher never tired of repeating, never embarrassed, and never embarrassing.

   The best use of the videotape would involve separate booths and student control (this is what we hope to get in our language lab). The booth would be completely closed off (by a curtain or door), and the student would be alone with several 'teachers' always willing to stop, repeat, etc. A mirror in the booth allows students to look at themselves, compare, imitate. They can also record their own voice on audiotape, like they already do in the lab, for comparison in playback.

   Even when booths are not available, the videotape is very helpful. Inhibitions vanish in a darkened room, and controls are still easily accessible.

2. The mechanics of sound production must be explained in English, by a variety of native speakers. I have seen videotapes in which a very simple point, an elementary lesson was given in a French so complicated that it was obvious you did not need the lesson if you understood the explanations. Moreover, if native speakers of English

can more-or-less produce correct French sounds in their explanations, this may suggest to students that it is not impossible to do.

3. The explanations must not be too technical, but must also address themselves to the intelligent adults that students are. The "Sesame Street" approach works for only a short time, and does not withstand repeated viewings.

4. The demonstration must be done by native speakers of French. It is important to underline here that there are many possible "correct" pronunciations. By this I mean having various models suggest that an accent is not an obstacle to comprehension if it stays constant and respects the logic of phonemic distinctions. Students must be offered different but valid models, i.e., men and women of different ages, and from different regions of the French-speaking world. Ideally there should also be small children and older people. But from a technical point of view, this is harder to accomplish because it is so tiring for children to remain motionless in bright, hot lights.

5. The words pronounced must be written on the screen to allow students to associate the sounds and their spelling. There must also be a progression from the word to the sentence.

6. There must not be any "silences" (to allow student to repeat). They are very expense, they quickly become boring, and they may slow down the advanced student. It is better to allow students access to the normal controls (start, stop, reverse, fast forward). The rhythm adopted by the models, and their repetition of words, must allow students to repeat without even having to stop the tape and return it.

7. Once students have practiced with the videotape, they are ready and able to practice more and more efficiently with audiotapes.

8. There must not be any written material to accompany the viewing, so as not to distract students away from the screen.

9. Color videotapes provide high quality image reproduction as well as visual stimulation.

10. The program must allow for maximum flexibility: for example, this videotape can be used in the classroom or in the language lab. Not being tied to any specific program of instruction, it can be used in conjunction with any existing course, at any level, by beginners as well as advanced students. Adults in the community and members of the faculty who have learned French and would like to practice on their own can also use the videotapes.

Finally, Teaching Fellows who don't feel secure about their own pronunciation, or who do not know, from lack of experience, the tricks of the trade, can refer their students to the videotapes. Teachers of French could also diagnose their students' problems in class and refer students to specific tapes for practice.

This method has the advantage of bringing native speakers to the students, at will. This makes it invaluable in the teaching of any language, not just French.

The effectiveness of this videotape is now being tested at the University of Michigan. Not enough data are yet available on its usefulness (and the validity of the theory behind it), but students' reactions have been, up to now, very positive and encouraging. Colleagues and teaching fellows have also been very supportive.

YOUTH FOR UNDERSTANDING: STUDENT EXCHANGE PROGRAMS

CATHY MATHIS

YOUTH FOR UNDERSTANDING: STUDENT EXCHANGE PROGRAMS

Since its founding in 1951, Youth for Understanding has been giving students aged 15-18 the freedom to discover themselves and others through an international family living experience.

The program began as an effort to counteract the bitterness and disillusionment of youth in post World War II Germany. In 1951, seventy-five German students came to the United States for a year's stay with a family and attendance at a high school.

The eager response, both here and abroad, to these early exchange efforts provided the momentum for Youth for Understanding's expansion to other parts of the world. In 1955, the first American students were sent to Europe to live with families for the summer. Also in that year, the program spread to Scandinavia and other European countries. Youth for Understanding bridged the Pacific in 1958 when the first students came from Japan. In 1958, Mexico became the first Central American country to participate and South American countries followed two years later.

As the program increased in size, it was decided in 1964 to incorporate Youth for Understanding as a non-profit educational organization. Today, Youth for Understanding is the largest of the three teenage exchange programs that cooperate with and receive an annual grant from the United States Department of State.

Summer Program

Mid-June to mid-August are the exchange student's special months for the Summer Program. During the summer abroad, the student will explore the life and culture of his/her host country and develop lasting friendships with the host family and new acquaintances.

Youth for Understanding students choosing a summer abroad should meet the following requirements:

1. High school student between the ages of 15-18.
2. Good record of academic achievement.
3. A spirit of adventure to meet the challenge of a new culture and people.
4. Foreign language study is helpful, but not generally required. (Two years of French is required, however, for the Summer Program in France.)

The $1,180 fee (Mexico $880) for the summer program covers:

1. Round-trip transportation from a designated point of departure in the United States to your host family.
2. Placement with a host family.

3. Predeparture preparations.
4. Administrative and student support services.

Not included in the program costs are:

1. Travel to and from one of 22 designated U.S. points of departure and any extra personal travel undertaken during the stay.
2. Personal spending money.
3. Medical, dental and optical services. (Most American family health insurance programs extend to out-of-country situations.)
4. Passport and visa fees.
5. Excess luggage tariff.
6. Unapproved early returns.

Year Program

The Year Program is for students who have the desire and qualifications for an extended study and family living experience overseas. The program provides a thorough immersion into the language and culture of another country.

Owing to the challenge of attending a secondary school overseas, student requirements for the Year Program are exacting:

1. High school student aged 15-18.
2. Excellent scholastic achievement. Generally a grade point average of 3.0 or above.
3. Minimum of two years of any foreign language study for some programs. (Chile, Colombia, Ecuador, El Salvador, Mexico, Paraguay, Spain, Switzerland, Uruguay, Venezuela). France requires two years of French and Switzerland two years of either French or German.
4. A demonstrated interest in the exchange experience.

The $2,375 (Mexico $1,980) fee for the Year Program covers:

1. Round-trip transportation from a designated point of departure in the United States to the host family.
2. Placement with a host family.
3. Administrative and student support services.
4. Student and host country orientation.
5. Enrollment in the overseas secondary school.
6. Language instruction and special cultural activities.

Admission to Youth for Understanding is an uncomplicated procedure. Moreover, Youth for Understanding has approximately $100,000 available in financial aid to assist deserving students. Awards are made competitively and typically range from $100 to $400. For additional information, write to Youth for Understanding, Ann Arbor, Michigan 48104 or contact your area representative.